

THE ILLUSTRATED LONDON NEWS.



"It is best because it is clear — therefore it is clearly the best"

DINNEFORD'S

The safest and most effective corrective of Acidity, Heartburn, Flatulence, Liverishness, Bilious Headache, and Discomfort after Food. Eliminates the excess Acids which predispose to Rheumatism and Gout. A gentle and pleasant aperient. Famous for over 100 years as the best form of Magnesia for Infants and all Adults, especially Invalids and the Aged.

Pure Fluid
MAGNESIA

H.R.H. The Prince of Wales recently said:—
 "I do commend this Institution to the Public for their continued assistance."

THE SHAFTESBURY HOMES & "ARETHUSA" TRAINING SHIP

have just admitted the
30,000th CHILD

Every child who enters the Society's Homes or the Training Ship "Arethusa" is fed, clothed and educated, and trained so that he or she becomes not only a good, but useful man or woman.
 1,100 Children are always being maintained

PLEASE SEND A DONATION TO-DAY
 164, SHAFTESBURY AVENUE, LONDON, W.C.2



"OLD FORTY" SCOTCH WHISKY

Known officially as
"FORTIFICATION"

Ask for it as "Old Forty." Home or Overseas, "Old Forty" is reliable, and undeviating in quality.

FOUNDED 1816

SIMPSON SHEPHERD & SONS, LTD., ABERDEEN.

THE ARISTOCRAT
 OF CIGARETTES

DE RESZKE —of course!



AGED...
 OF RARE MELLOWNESS!

GRANT'S SCOTCH WHISKY

How can the men who need work and work that needs doing be linked up?

You will find the answer if you write for the Annual Report of the

WINTER DISTRESS LEAGUE

23, Bedford Row, London, W.C.1

BOLS

KÜMMEL

ALWAYS WITH
 YOUR COFFEE

Others of the famous Liqueurs made in Amsterdam for more than 357 years:

CURAÇAO—an after-lunch liqueur.

BOLS BLANC—for your cocktail.

CREME DE MENTHE—aids digestion.

CHERRY BRANDY—warming.

MARASCHINO—on your grape fruit.

V. O. GENEVA (HOLLANDS)—one glass a day.



MOTOR UNION INSURANCE CO. LTD

All classes of Insurance Transacted

10, ST. JAMES'S STREET, LONDON, S.W.1.



CARR'S TABLE WATER BISCUIT



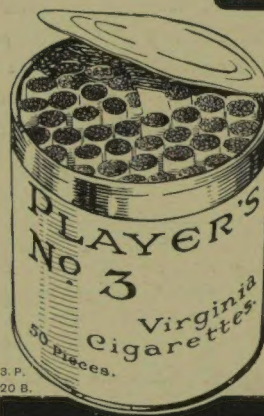
THE
PERFECT BISCUIT
TO EAT
WITH CHEESE



© 524

MADE ONLY BY CARR'S OF CARLISLE

The EXTRA
QUALITY
VIRGINIA
CIGARETTE



The difference may not be pronounced, but it is always there . . . a mellowness, a mild flavour, a delightful character, which is appreciated by all discriminating smokers.

20 for 1/4
50 for 3/3
50 (Tins) 3/4
100 for 6/4

PLAYER'S

NUMBER 3

PLAIN OR CORK-TIPPED

HERALDRY and GENEALOGY

TEL.: WHITEHALL 1425.

CULLETON'S HERALDIC OFFICE, LTD., of 2, King Street, St. James's, S.W. 1, specialise in the tracing of pedigrees, in Heraldic work of every description and in designs for all purposes.

CONTINENTAL HOTELS

BALEARIC ISLANDS

Majorca.—Formentor Hotel.—Full board from 15 shillings per day upwards—patronized by Royalty.

BELGIUM

Bruges—Hotel de Flandre & Restaurant—First-class comforts in old-world surroundings. Garden Restaurant.

Le Zoute—Knoeke—The Golf Hotel—“Always Open.” Inclusive winter terms, 10/-

FRANCE

Paris—Bohy-Lafayette, Nr. Opera. Sq. Montholon, Comfort of de luxe hotel at lowest rates. Apply for illus. tariff to Mr. J. Bohy, Mng. Dir.

Cannes—Hotel des Anglais—Highest class residential hotel in large park. “Going to Cannes means staying at the Anglais.”

GERMANY

Baden-Baden—Hotel Europe—200 beds. First-class. Rooms from RM. 4.50. Situated in the Kurpark opposite Casino.

Cologne—Hotel Comedienhof—Dignified Hotel with all comfort. Near Cathedral. Rms. from RM. 4 with p.b. from RM. 8.—Man., A. Grieshaber.

Dresden—Hotel Bellevue—the leading Hotel. World renowned. Unique pos. on the River. Garden-Park, Ter., Gar. Man. Dir., R. Bretschneider.

Leipzig—Hotel Astoria—The latest and most perfect Hotel bldg. Select home of intern. Society & Arist'cy. Mangd. by M. Hartung, Council of Com.

ITALY

Rome—Hotel Palace-Ambassadeurs—Near Pincio Gardens. Unrivalled for its luxury and comfort. Very special reduced rates.

Albissola Marina Savona (Italian Riviera)—Hotel Milano—Central heating—Running water, warm, cold, in all rooms. Full weekly Pension £2 0 0

SWITZERLAND.

Geneva—The Beau-Rivage. Finest pos. on the lake, fac. Mt. Blanc. All mod. conf. Splen. Ter. with Open air Rstnt. All firm. prices reded. Rms. frm. Sw. Frs. 7.

SHAVERS'
QUERIES
No 6

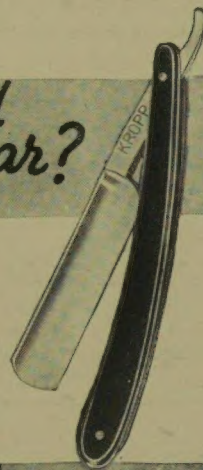
*How much should
Shaving cost per year?*

Figure it out for yourself. It depends on your preference and use of soap. The Razor is merely a matter of pence per year—IF YOU USE A KROPP!
The Kropp lasts a lifetime—that's why. It costs practically nothing for upkeep, because it never needs grinding, only an occasional “setting.” Send for Booklet 162, and read about this master-product of Sheffield with the keen-edged hand-forged blade.

In case, Black handle 10/6. Ivory handle 18/-.

From Hairdressers, Cutlers, Stores, etc. Try the new Kropp Bakelite Shaving Stick, price 1/3. Also Kropp Shaving Cream, 1/3 per large tube.

OSBORNE, GARRETT & CO., LTD., LONDON, W.1.



KROPP

ALL
BRITISH

SPORTING PRINTS

The value to-day of old sporting prints is a matter of common knowledge. He is a wise collector who takes the opportunity to acquire, before they are exhausted, copies of the limited editions of prints after LIONEL EDWARDS, GILBERT HOLIDAY, IVESTER LLOYD, FRANK H. MASON, and other famous sporting artists of the present day.

Prices from ONE GUINEA.

Particulars on application, but a personal visit is recommended.

THE SPORTING GALLERY,
7, Grafton Street, Bond Street, W.1.

JOHN GOSNELL'S Original CHERRY BLOSSOM TRANSPARENT SOAP

Beautifully perfumed. Famous for 50 years. Used throughout the World.
Box of 8 large tablets, 2s.
From A. & N. Stores, Boots, Harrods and leading Chemists, or direct from:
JOHN GOSNELL & Co., Ltd.
50-52 Union St., London, S.E.1



Estd. 1760

BE TALLER! CLIENTS GAIN!
Increased my own height to 6ft. 3 1/2 ins.
ROSS SYSTEM NEVER FAILS.
Fee £2 2s. Particulars (mailed privately)
2 1/2d. stamp, S. K. MALCOLM ROSS,
Height Specialist, Scarborough,
England. (P.O. Box 15)



Let
ILLUSTRATED NEWSPAPERS
Help You When You
Go to Paris & Berlin

AT the PARIS Offices of “THE ILLUSTRATED LONDON NEWS,” “THE SPHERE,” “THE SKETCH,” “THE TATLER,” “THE BYSTANDER,” “BRITANNIA AND EVE,” “THE ILLUSTRATED SPORTING & DRAMATIC NEWS,” 65 and 67, Avenue des Champs Elysées, and at BERLIN, 32, Kurfürstendamm, there is a comfortable Reading Room where current and back copies of these publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

All Continental Business Enquiries should be addressed to:

PARIS OFFICE:
65-67, Avenue des Champs Elysées for France, Channel Islands, Monaco, Belgium, Holland, Switzerland, Italy, Spain, Portugal, Austria, Czechoslovakia, Hungary, Yugoslavia, and the Balkan States.

BERLIN OFFICE:
Kurfürstendamm, 32 for Germany, Scandinavia, The Baltic States, Russia and Poland.



TO ALL SPORTSMEN AND SPORTSWOMEN

Whether you are fortunate enough to enjoy your sport on most days of the week, or must "sandwich" it in between business activity, you would undoubtedly enjoy the **SPORTING AND DRAMATIC**.

To make any attempt at describing the entertainment which you must enjoy from reading the **SPORTING AND DRAMATIC** would be extremely difficult. We therefore content ourselves by suggesting that you order it from your regular newsagent this week or get it at the bookstall on your way home. But we also invite you to read the sporting offer below. If you take advantage of it—as you should—we believe you will want to enjoy the **SPORTING AND DRAMATIC** every week, and of course, this is a paper you can pass on to friends living near to your home, and overseas.

Contributors to the **SPORTING & DRAMATIC** include:

- | | |
|----------------------------|---|
| ANGLING | Major Kenneth Dawson. Major J. W. Seigne.
Dr. J. C. Mottram. "West Country".
Guy C. Pollock. P. D. Malloch. |
| BIG GAME | Sir Alfred Pease, Bart. Brig. Gen. R. G. Burton. |
| BLOODSTOCK BREEDING | Cecil Leveson Gower. |
| COUNTRY HOUSE | Sir Edward Anson, Bart. |
| DOGS | A. Croxton Smith. Leslie Sprake (Gundogs).
Colonel Hubert Wilson (Hound Breeding). |
| FIELD TRIALS | Colonel Hubert Wilson. |
| GARDENING | Sir Edward Anson, Bart. |
| GOLF | "A Roving Player." Miss Eleanor E. Helme.
Lt. Colonel Cyril Foley. |
| HUNTING | Sir Charles Frederick, Bart.
D. Livingstone-Learmonth.
Lord Willoughby de Broke, M.F.H.
Sir Alfred Pease, Bart.
Major J. Fairfax-Blakeborough
and the special corps of hunting correspondents. |

NATURAL HISTORY

H. Mortimer Batten, F.Z.S. H. Morrey Salmon.
The Marquess of Tavistock. Ian M. Thompson.
Captain H. A. Gilbert. Major Anthony Buxton.

RACING

"Rapier." Major J. Fairfax-Blakeborough.

ROWING

Steve Fairbairn.

RUGBY

Captain H. B. T. Wakelam,
E. W. Swanton (Public Schools).

SHOOTING

Major George Cornwallis West. Patrick Chalmers.
Captain J. B. Drought. Richard Clapham.
Lt. Colonel Cyril Foley. Leslie Sprake.
Edgar Page. Hon. R. P. de Grey.
D. J. W. Edwardes. Sir Edward Durand, Bart.

HOME FARMING

Hon. James Best. T. B. Goucher.

YACHTING

A. Heckstall Smith. Maurice Griffiths.
Lt. Commander Kinnersley Saul.



Great Schools in Sport—No. 6: DULWICH. Partridge SHOOTING at Sandringham. Special MOTOR SHOW Section. The fateful AMERICA'S CUP Race—pictures. "Strange Sport in Strange Places" by Negley Farson. Chances for the CESAREWITCH by "Rapier."

A "SPORTING" OFFER YOU SHOULD TAKE

If you are not a regular reader and would care to write to The Publisher, **SPORTING AND DRAMATIC**, at the address below giving him the name and address of your usual newsagent, he will gladly arrange for a copy of a current issue to be delivered to your home free of all charge.

Please address your letter to:

The Publisher, **Sporting & Dramatic**, Inveresk House, 346, Strand, London, W.C.2.

ALVIS

Only an ALVIS can give you

ALVIVACITY!

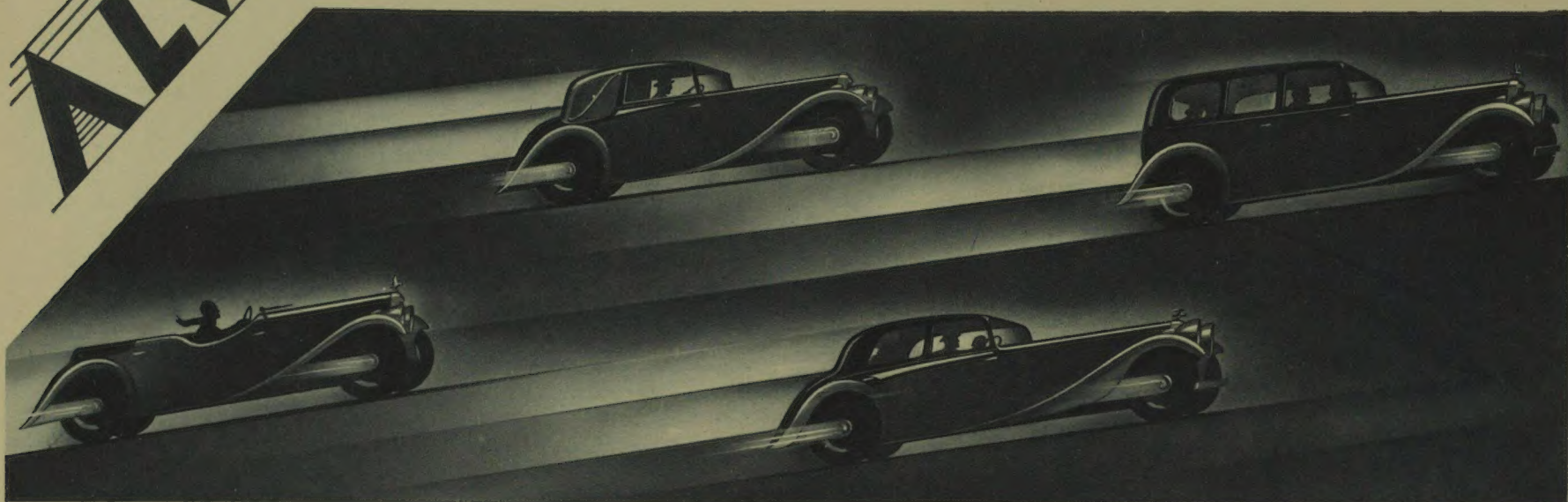
**MOTOR SHOW
STAND 96**

Main Hall

SEE THE NEW ALVIS CARS AT OLYMPIA

Four distinctive Models for 1935 — each one a thoroughbred car giving the well-known ALVIS performance — with a new beauty and refinement which add still more to the fascination of driving an ALVIS. Amongst the many special features are independent front wheel springing and steering, and all synchro-mesh four-speed gearbox. Leading the world in automobile design, the 1935 ALVIS from £490 is better than ever. Do not choose your new car until you have seen, and tried, a 1935 ALVIS. There is no substitute for "ALVIVACITY" — the joy of motoring in its most fascinating form.

For details of the 1935 ALVIS Models please write
ALVIS CAR & ENGINEERING CO. LTD., COVENTRY
London Showrooms: 18, BERKELEY ST., W.1



H.P.



"Surely it costs a lot of money to keep the house so bright and shiny!"

"Not at all, my dear. In fact, it costs nothing, because I save the money on Doctor's bills. I keep the house bright and healthy by using Mansion Polish."

Keep your floors bright, clean and healthy by regularly using Mansion Polish. Its antiseptic properties destroy harmful dust germs, and it gives such a brilliant, lasting finish to Linoleum and Stained or Parquet Floors.

**A
BRIGHT AND
HEALTHY HOME
IN EVERY TIN**

MANSION POLISH

For Dark Woods use
DARK MANSION

In Tins 3d., 6d. and larger sizes. Also
LIQUID MANSION in Tins 1/6 each.

MP/60/5

Austin

standardise

BRITISH

K.L.G

SPARKING PLUGS

on all models

The "investment" is now
gilt-edged!

K.L.G. SPARKING PLUGS LIMITED PUTNEY VALE LONDON, S.W.15

THE ILLUSTRATED LONDON NEWS

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.

SATURDAY, OCTOBER 13, 1934.



**A NEWLY FOUND STATUETTE BELIEVED TO REPRESENT ISHTAR, GODDESS OF FECUNDITY AND WAR:
AN ALABASTER FIGURE OF 3000 B.C., WITH SHELL AND LAPIS LAZULI EYES, FROM MARI. (Actual size.)**

Discoveries at Mari, on the Euphrates, by the Louvre Expedition, are described on page 544 by M. Parrot, the Director, who, alluding to this statuette, comments on the "expressive face, with beautiful sparkling eyes, framed in soft waving hair." The eyes are inlaid with lapis lazuli and shell. As the people of Mari were Semitic and not Sumerian—a fact which "poses once more the great problem of 'Sumerians and Semites' in Mesopotamia"—we may note that the late Dr. H. R. Hall, in his "Ancient History of the Near East," says: "The deities, male or female, who stand alone, appear to be Sumerian. But here again . . . the independent goddess

Ishtar, who on this theory should be of Sumerian origin, bears an apparently Semitic name. It is by no means certain that she is originally the same as the Sumerian goddess Nina, whom she nearly resembles, and a form of her, Anunitum, the goddess of the morning-star, is purely Semitic. . . . Ishtar seems of Syrian or Canaanite origin, and . . . modified by confusion with the Anatolian mother-goddess. . . . In Babylonia Ishtar-Nina was a star-goddess, in Syria Ashtoreth-Tanit was a moon-goddess also, and in Anatolia the Great Mother and Attis, in Syria Astarte and Tammuz, seem to be the female Moon attended by the less important male Sun."

PHOTOGRAPH BY M. ANDRÉ BIANQUIS, STAFF PHOTOGRAPHER OF THE LOUVRE MUSEUM EXPEDITION TO MARI. WORLD COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE ON PAGE 544.)

A LOST CITY FOUND IN THE SYRIAN DESERT:

THE CAPITAL OF THE ANCIENT KINGDOM OF MARI BROUGHT TO LIGHT; A TEMPLE OF ABOUT 3000 B.C. WITH ALL ITS VOTIVE OFFERINGS TO THE GODDESS ISHTAR.

By ANDRÉ PARROT, Attaché to the Louvre Museum and Director of the Louvre Expedition to Mari. World Copyright of Article and Photographs Strictly Reserved. (See Illustrations on preceding and facing pages, and page 547.)

Professor H. Frankfort, Field Director of the Iraq Expedition of the Oriental Institute of the University of Chicago, writes in connection with the following article—
"One of the most startling aspects of the Louvre Expedition's discovery of an ancient civilisation at Abu Kemal lies in its close similarity to the Sumerian civilisation discovered by ourselves at Khafaje—some 200 miles away—and by Mr. Woolley at Ur, yet another 200 miles further south. After the close of our excavations in March of this year, I visited my friend and colleague M. Parrot at Abu Kemal, and we were both thoroughly surprised to find so many resemblances between each other's finds. The reader will be able to judge of this by referring to 'The Illustrated London News' of June 9, 1934, pp. 910-913, and of July 22, 1933, p. 123, and comparing the objects reproduced there with the photographs printed in the present issue. But it must furthermore be realised that strong resemblances exist not only between the larger objects shown here, but also between the vast number of small objects from both sites which are not included in this publication."

"No indication existed before that this early civilisation of southern Mesopotamia had ever flourished along the Euphrates as far north as Abu Kemal. Some of the problems which this unexpected discovery raises are mentioned by M. Parrot in the following article. As to the absolute dates, the opinions of M. Parrot and myself differ somewhat. I should date Sargon of Akkad about 2550 B.C., and the discoveries at Abu Kemal and Khafaje about 2800 B.C. M. Parrot's dates are 200 years earlier: I merely add this remark to spare your readers confusion when comparing M. Parrot's article with mine in your previous issues."

IN August 1933, a French officer who was travelling in the neighbourhood of Abu Kemal (Syria) saw some natives on a hill called Tell Hariri trying to break up a big stone, which they were clearly intending to use for an Arab tomb. On inspection, this big stone proved to be a statue of the Sumerian type, and Lieut. E. Cabane immediately reported his discovery. When M. Dussaud,

to Ishtar. It was built on the same lines; with a long passage leading to a large court on which the *cella* opened. In this court we found an altar, a well providing the water necessary during sacrifices, drains for taking the water off, a fountain for libations, and lastly, a table for offerings. The *cella* was a rectangular room; all sorts of objects were hidden deep under the pavements, such as

ceramics, bronze receptacles, and nails. Next to the *cella* there was another room overlooking a court paved with flagstones. One entered this court by a large stairway; benches were built along the walls, and again receptacles of all kinds, hidden under the ground on a level with the pavement, were found in this room. This temple was built of sun-dried bricks laid on blocks of stone. There was not a single plano-convex brick, such as are found on every Mesopotamian site where similar discoveries have been made. On the other hand, in order to make walls and pavements stronger, the whole was covered over with compact plaster, still intact and extremely hard after 5000 years. The method used for building in the south is entirely different from that which we have just described.

In this temple, the people of Mari had brought to the goddess an enormous quantity of statuettes, vases, jewels, and votive offerings, all of which were broken to pieces during the fighting between the town of Mari and the cities of the south. Very likely the temple was ransacked

twice; first by Sargon of Akkad (about 2700 B.C.), and again by Hammurabi (about 1950 B.C.). The temple was destroyed by the conquerors, who took vengeance by breaking up the statuettes and the ritual vases.

Occasionally it was possible to reassemble the objects, but for the most part the fragments of those beautiful



FIG. 1. BEFORE EXCAVATION: THE SITE OF MARI AS IT APPEARED BEFORE DIGGING BEGAN—SHOWING (IN THE FOREGROUND) THE HILL WHICH AFTERWARDS PROVED TO CONTAIN THE TEMPLE OF ISHTAR.



FIG. 2. SHOWING THE GEOGRAPHICAL POSITION OF MARI, ON THE EUPHRATES: A MAP OF THE PRINCIPAL ARCHÆOLOGICAL SITES IN MESOPOTAMIA.

Drawn by M. Paul François.

Member of the Institute and Conservator of the Louvre Museum, heard of it, he at once organised an expedition in order to excavate Tell Hariri.

Our expedition, experienced in the excavation of Sumerian antiquities in Mesopotamia proper, began work at Abu Kemal in the month of December 1933, and was fortunate in making some very important and remarkable discoveries. For many years it had been impossible to find the capital of the kingdom of Mari: now at last we have found it, together with very precious documents of an unexpected civilisation.

We already knew from texts of the existence of a dynasty of Mari. This dynasty was placed in the period of the first *patesis* of Lagash (Tello), the so-called Early Dynastic Period. Very powerful was this kingdom of Mari; it then extended its power as far as the banks of the Persian Gulf. About 2800 B.C., the kingdom of Mari had to do battle against the attacks of Eannatum of Lagash, and about 2700 B.C. it defended itself against Sargon of Akkad and again had to fight against Naram-Sin. Then the capital fell into decay, to flourish again at the beginning of the third dynasty of Ur. It is the period of the Princes Tura-Dagan and Puzur-Ishtar, whose monuments, discovered by Koldewey at Babylon, are actually in the Museums of Stambul and Berlin. These monuments and the headless statue in the British Museum—which also comes from Mari and certainly dates from the Early Dynastic Period—were the only monuments known until August 1933, and they by no means give a proper idea of the wonderful civilisation which was characteristic of Mari in its days of glory. As a matter of fact, the Early Dynastic is a particularly brilliant period.

The most important objects we found came from a temple (Fig. 3) in an astonishing state of preservation. It was dedicated to Ishtar, goddess of fecundity and also



FIG. 3. AFTER EXCAVATION: THE RUINS OF THE TEMPLE OF ISHTAR WHICH HAD LAIN HIDDEN FOR CENTURIES, AT MARI, WITHIN THE HILL SHOWN IN THE UPPER PHOTOGRAPH ON THIS PAGE (FIG. 1).

things were widely scattered, showing clearly the fury of vengeance wreaked upon them. Nevertheless, there is abundant evidence to show us what fine craftsmen were working at that time in this town. Several masterpieces must be mentioned; for instance, the statuette of the king of Mari (Fig. 4). It represents the monarch clothed in the costume called *kaunakes*. The right shoulder is bare, and the head is dressed after the fashion attested by Meskal-*amdug's* helmet, which comes from Ur. An inscription (published by M. Thureau-Dangin) on the shoulder and on the back (Fig. 5), giving the name of the king—Lamgi-mari—mentions Mari and Ishtar, to whom this statue is dedicated.

The statuette shown on the front page very likely represents the goddess Ishtar clothed with a long gown; her expressive face, with its beautiful eyes, is gracefully framed with soft, waving hair. Figs 6 and 7. show an officer (or overseer), whose name is written on the back of the statuette; he is seated on a wickerwork chair and is clothed in a woollen garment; his hands are clasped, clearly indicating an attitude of prayer. Fig. 9 is of a similar type. It represents a man with shaven head and lips, but with well-curved and tended beard; the eyes were originally inlaid, but now the sockets are empty. The face, however, is still very expressive and very fine, and is without doubt the best example of the perfection in art attained by the people of Mari.

Space does not permit giving a full description of the objects discovered, for their number is very great. During our last campaign we succeeded in finding six unbroken statuettes, seventeen heads, and twenty-one headless statuettes, not taking into account other pieces of all sorts. But one other very remarkable piece must be mentioned.

In the flagstoned court already described, a mosaic had been laid. This mosaic is similar to those found at Ur (the so-called *standard*) and at Kish. It represents a scene of war (Fig. 8). Naked prisoners, bound together and led by soldiers, are being brought before the chiefs or dignitaries. We suppose that these personages are the representatives of the royal family, such as the king or the princes. They are all in full dress, wearing the parade costume. The dress is decorated with bands of studded leather, worn as a breast-plate, and each man holds a battle-axe. This mosaic is quite remarkable, and, although many other points would be well worth further discussion, quite apart from its great beauty and its brilliant technique, two details are of too great importance to be passed over: first, a standard-bearer, with bare torso, holding a religious emblem, that of a bull; and secondly, a team of four animals, whose heads are fortunately unbroken, which can be identified as horses.

We are very pleased to be able to publish here the

results of our strenuous campaign at Tell Hariri. The very fact that the people of Mari were not Sumerian, but, according to their inscriptions, Semitic, with a civilisation of Sumerian type, is of outstanding importance, and this poses once more the great problem of "Sumerians and Semites" in Mesopotamia. Our hope is that, thanks to the fresh evidence that we have gathered, this problem may have reached a stage nearer final solution.

ROYAL PORTRAITURE AND COURT ATTIRE OF ABOUT 3000 B.C.: STATUETTES FROM MARI.



FIG. 4. A JOVIAL-LOOKING KING OF MARI IDENTIFIED BY A SEMITIC INSCRIPTION ON THE BACK (FIG. 5): LAMGI-MARI, IN A HEAD-DRESS LIKE A SUMERIAN HELMET FOUND AT UR. (THE STATUETTE HERE SHOWN ABOUT HALF ACTUAL SIZE.)

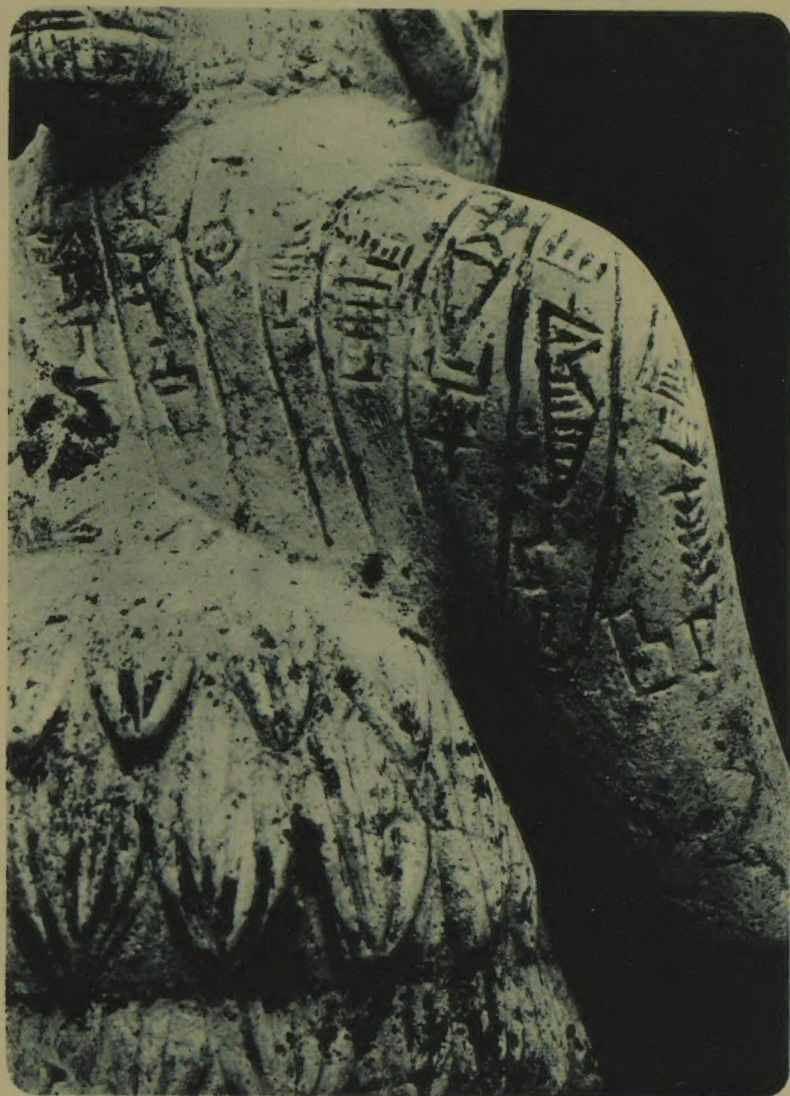


FIG. 5. THE INSCRIBED BACK OF THE STATUETTE IN FIG. 4 (ADJOINING): THE INSCRIPTION WRITTEN IN SEMITIC AKKADIAN, THOUGH THE HEAD-DRESS IS OF SUMERIAN TYPE.



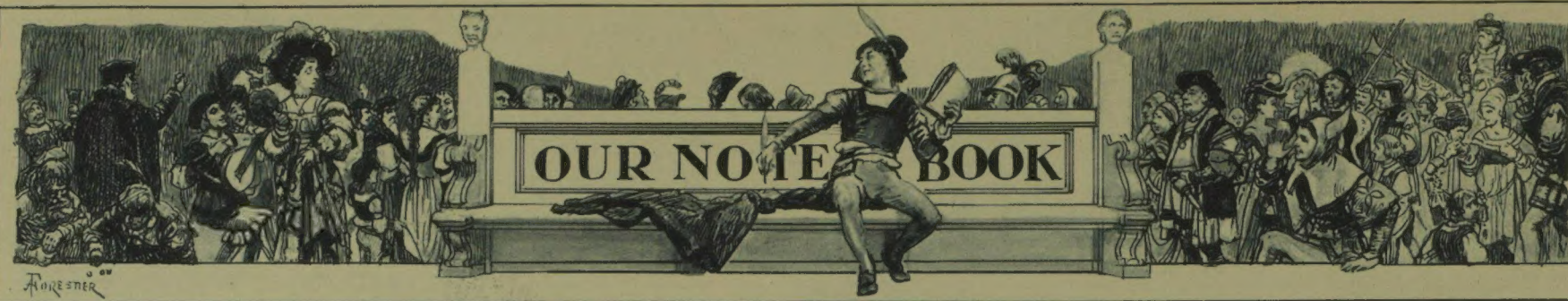
FIG. 6. PORTRAIT SCULPTURE ABOUT 3000 B.C., WITH INLAID EYES AND EYEBROWS: AN OFFICER NAMED IBIH-IL. (IDENTIFIED FROM AN INSCRIPTION ON THE BACK OF THE STATUETTE TO WHICH THIS HEAD BELONGS, SHOWN IN FIG. 7.)

These 5000-year-old figures found at Mari (as described by M. André Parrot on the opposite page) are of particular interest as early examples of portrait sculpture, with faces expressive of intelligence and humour, and from the fact that inscriptions on the backs identify the originals by name. The explanatory note on the two upper illustrations reads in full as follows: "An inscribed figure of Lamgi-Mari, which this king dedicated to the goddess Ishtar. Though the king's head-dress resembles closely the gold helmet of the Sumerian, Meskalamdug, which Mr. Woolley discovered at Ur, the text is written in Semitic Akkadian."



FIG. 7. COSTUME AND FURNITURE AT MARI 5000 YEARS AGO: A STATUE (WHOSE HEAD APPEARS IN FIG. 6) CLOTHED IN A WOOLLEN GARMENT AND SEATED, PRAYING, ON A WICKER-WORK CHAIR.

M. Parrot points out that the discoveries at Mari have carried a stage further the solution of the problem concerning Semites and Sumerians in Mesopotamia. Fig. 6 is described as "the head of the officer Ibi-il, with inlaid eyes and eyebrows and a long curling beard, while head and lips are shaved." The note on Fig. 7 reads: "The body of the statue of Ibi-il, enthroned on a wicker-work seat and clothed in a *kaunakes*. This garment is considered by some to be made of wool, with a nap or pile surface (the *kaunakes* mentioned by Herodotus), and by others as a sheepskin kilt. At the back are tassels with which it was fastened."



By G. K. CHESTERTON.

IT is a strange thing that people seem to have forgotten what is meant by an Institution; at the very moment when they are instituting any number of new institutions which never had so much popular support or moral authority as the old institutions. Officialism is perpetually splitting up into "new departments," without even telling us of what they are supposed to be a part. There are not only more and more bureaucrats, but more and more bureaus. Every week or so a new law that we never heard of gives arbitrary powers to a man whom nobody has ever heard of. Powers of action, not demanded from below, but only delegated from above, cover the nation like a network as tight and as thin as wire. And yet, amidst all this officialism, people seem to have forgotten the original meaning of an office. Amid all this intensified institutionalism, they cannot grasp what goes along with the very nature of an institution. We see this with astonishing vividness in the debates about the institution of Marriage; or about the Family, which is not only an institution, but a foundation, the foundation of nearly all institutions.

We have all heard well-intentioned but somewhat bewildered people say something like this: "Of course, we all feel there is something truly sacred about the ideal of true Marriage; but the sacredness consists in the presence of Love; and when that lessens or changes or is interrupted for any reason, then the true Marriage is no longer there at all, and its sanctity has departed." Now nobody talks in this way about any other ideal that is expressed in any other institution. Of course, in one sense it is true enough; for the ideal is more than the institution. But if it is identified with moods and changes of feeling, it cannot possibly be expressed in any institution at all. Even the newest nine-hundred-and-ninety-ninth sub-division and additional branch of the Ministry of Breathing Exercises must be based on the notion that somebody is supposed to look after something, even when he is feeling bored with it. Even the Committee on Compulsory Dentistry for the Dogs of the Unemployed (appointed by the schedule of an Act of Parliament passed without debate in a House containing six members), even that large-minded body must distinguish between those who are members and those who are not, and must continue to make itself a nuisance to everybody else, even if all its members are a nuisance to each other. These earnest and ethical social workers must, after all, do some work; even if they hate their jobs as much as we hate their faces. And if this is true even of the crudest and most experimental of minor institutions, it is obviously much more true of those other elementary and essential institutions of which the Family was originally supposed to be one. The most obvious examples are the institution of Private Property and the institution of Public Order; which we call the Government or the State. When a man does not believe in the institution of Private Property, as understood by the old Capitalists, he generally does believe all the more absolutely (we might say abjectly) in the institution called the State, as worshipped by the Socialists and Communists; or, for that matter, by a good many of the Fascists or the Hitlerites. Under these two or three streams of tendency (as Matthew Arnold would say), the other institution called the Family has almost been

washed away; but chiefly because it is the subject of this sort of washy sentiment.

For nobody dreams of applying that sort of washy sentiment to any of the other institutions. Nobody says that, so long as the sight of the policeman at the corner of the street still thrills me like the sight of a soldier watching, sword in hand, over the fatherland, so long and no longer I may tolerate the policeman and allow him to regulate the traffic; but if, in some empty and dreary hour, I grow cold towards the policeman, I feel no gush of inspiration at the sight of his boots, I even feel suddenly (with the

purpose of giving us a feeling of happiness, mainly founded on affection. But none of them would exist, or would ever have existed, if there had not been some rule of fidelity and continuity, that could be counted on to rise superior to mere moods and emotions. I like my walking-stick; and I like to think it is my walking-stick; but I do not like the philosopher who tells me it is only my walking-stick while I am thinking about it. Suppose I am proud and sensitive on the subject of my cucumber-frame (which no one who knows me will believe), and that I take an intermittent but intense delight in the fact that Mr. Robinson, next door, also regards it with admiration, though mine is the admiration of possession and his is the admiration of envy. I really cannot listen to the theory that the cucumber-frame gradually comes to belong to Mr. Robinson, as my moments of admiration become more intermittent, and his more intense or more frequent. I cannot accept the view that he gradually grows to be the possessor of my garden, because he lies awake at night thinking about my garden, when I am forced to think about something else; such as the horrid necessity of writing articles for the Press. In short, Private Property may be a bad institution, as the Communists think; or it may be a good institution, as I think. But it cannot be an institution at all unless it is to some extent a fixture removed from the fluctuation of Mr. Robinson's feelings and mine.

The Family is the only institution that is discussed in this senseless sentimental fashion; and, therefore, the Family is the only institution that has very nearly ceased to exist. Those other institutions, those much more official, oppressive, and even tyrannical institutions, do continue to exist. And that is because they have laws and loyalties that are supposed to survive changes of sentiment. The two chief things that prevail in the modern world are the State and that Big Business that is bigger than the State. Neither of those two things excuses a man because of a change in his emotions. He is under the King's Government a long time after that high moment of historical enthusiasm when he really felt a romantic loyalty to the King. He has to "clock-in" at the Cosmopolis Cotton Works long after that brief dream of youthful ambition when he thought he would some day be manager. In short, the other institutions do still demand, in a more modern and therefore a more vulgar form, something analogous to the old idea of a vow. People do at least sign on "for the duration of the war."

Now the Family is by far the freest of such groups, and the chief prop of freedom. It is the small human group, in which the individual counts, as he cannot count in the State or the Trust. It is the only human

government that permits a sense of humour; because it is the only form that is familiar with the personalities of its subjects. It is also the only human group that is at first an association of volunteers. That is, its origin is in a voluntary avowal and acceptance; whereas we are all born subjects to some Government; and most of us, nowadays, economically driven to be the servants of some Trust. In every way this institution, as compared with other institutions, is a thing of life and liberty. But it cannot endure, if it is not a thing of loyalty and continuity. As things look at present, it will be swallowed by the State or the Trust, or both; and most of its humble but healthy representatives will not know which is which.



THE HOUSES OF PARLIAMENT AS THEY WERE BEFORE THE FIRE WHICH DESTROYED THEM ON OCTOBER 16, 1834—THE HOUSE OF COMMONS ON THE LEFT AND THE HOUSE OF LORDS IN THE CENTRE.—[From an Old Print.]

Next Tuesday, October 16, is the first centenary of the fire that destroyed Parliament. Both Houses were gutted, including the Painted Chamber, the King's Robing Room, and the Commons' Library; and Westminster Hall is the only part of the original structure remaining to-day. On this page we publish an old print showing Parliament before the fire, and two pencil drawings executed at the time by William J. Cooke, which illustrate the uniform of firemen of the period. Elsewhere in this issue we devote two pages to further drawings done by Cooke on the spot.



THE FIRE THAT DESTROYED THE HOUSES OF PARLIAMENT A HUNDRED YEARS AGO: A CONTEMPORARY DRAWING, SHOWING FIREMEN AT WORK ON THE DOOMED BUILDING.



FIREMEN OF 1834—FIGHTING THE FIRE WHICH IN THAT YEAR DESTROYED THE HOUSES OF PARLIAMENT; AND HANDICAPPED BY THE LOW TIDE ON THE RIVER AT THE TIME—SHOWING THEIR UNIFORM A CENTURY AGO.

hideous stab of some highly modern poem) that I do not like his face—then, all is over between me and the policeman; I no longer recognise his function in the State; I become a philosophic anarchist and he becomes an unintelligible tyrant. Nobody says this; for the obvious reason that Government or the State would never have existed at all, for forty-eight hours, if it was dissolved by any change of emotion or the momentary loss of our purely imaginative appreciation of its value. It is the same with the balancing institution of Private Property. Government does exist for the ultimate purpose of giving us a feeling of security; property does exist for the ultimate purpose of giving us a feeling of personal dignity; and marriage does exist for the ultimate

MOSAIC AND SCULPTURE 5000 YEARS OLD: ART RELICS FROM MARI.

PHOTOGRAPHS BY M. ANDRÉ BIANQUIS, STAFF PHOTOGRAPHER OF THE LOUVRE MUSEUM EXPEDITION TO MARI. WORLD COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE ON PAGE 544.)



FIG. 8. THE ART OF MOSAIC AS PRACTISED AT MARI ABOUT 5000 YEARS AGO, AND RECALLING AN EXAMPLE FOUND AT UR: PIECES OF SHELL INLAY BELONGING TO A SCENE OF VICTORS AND CAPTIVES, WITH A STANDARD-BEARER (LEFT) AND HORSES' HEADS (RIGHT).

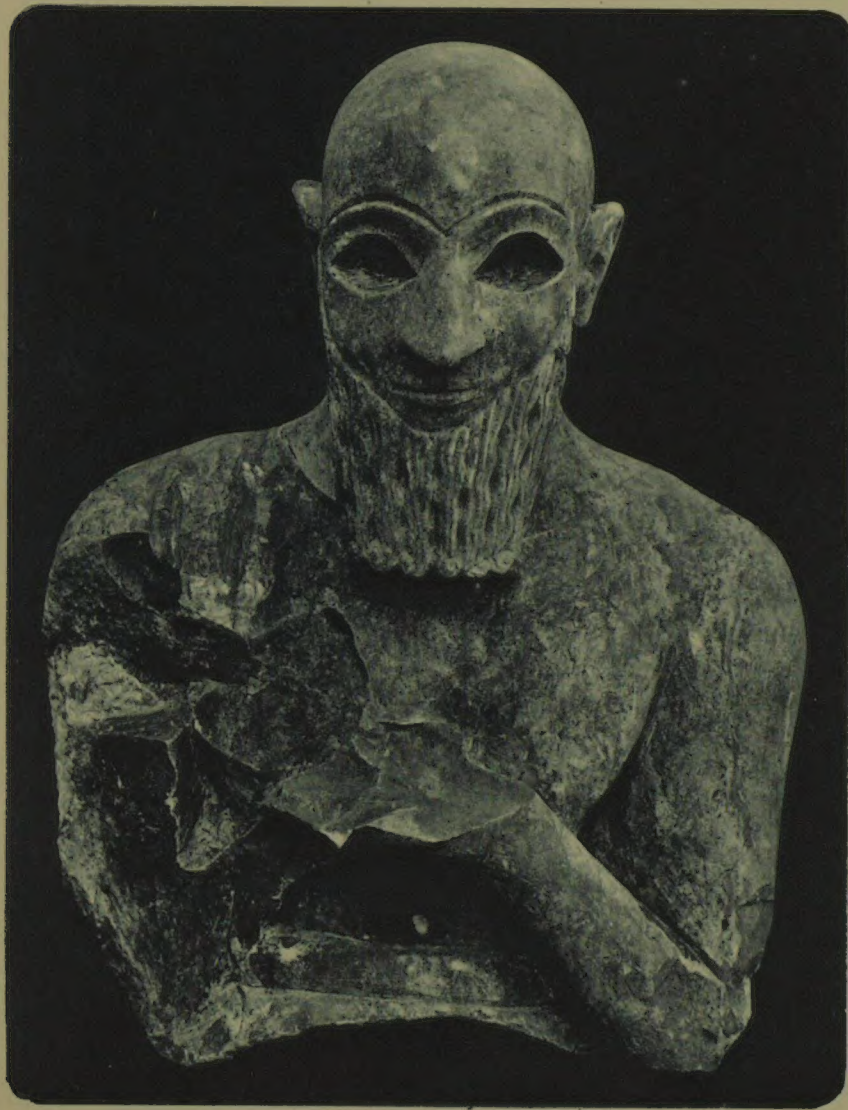


FIG. 9. A FACE RESEMBLING THE "FARMER GILES" TYPE FOUND AT KHAFAJE: A FINELY CARVED HEAD AND BUST OF A MILLER NAMED IDI-NARUM, FROM MARI; WITH EYE-SOCKETS ORIGINALLY INLAID.

Fig. 8 is described thus: "Inlays of a mosaic similar to the so-called 'standard' from Ur. These pieces, cut from shell, were to be fitted into a background of lapis lazuli, or dark-coloured limestone, by means of bitumen. The completed scene would represent victorious warriors and their captives; the heads of animals which drew the war chariots appear on the right. The man on the left carries a sacred emblem." Fig. 9 shows "the head and bust of the miller Idi-Narum, a beautifully carved piece of sculpture, of which the lower part has not yet been discovered." The eyes were originally inlaid, but now the sockets are empty.

(RIGHT)

FIG. 10. THE ONLY HEAD AMONG THE SCULPTURES FOUND AT MARI WITH THE BEARD RENDERED BY MEANS OF INLAIS USED TO EMPHASISE EACH SEPARATE LOCK: A WORK OF UNIQUE CHARACTER.



FIGS. 11 AND 12. DUG UP AFTER 5000 YEARS: A COARSER STATUE SEEN IN SITU, HALF-EXCAVATED, AND (INSET) THE HEAD, SHOWING A HOLE IN THE NOSE FOR A PEG BY WHICH IT HAD BEEN FITTED ON AGAIN AFTER A BREAKAGE.

This head resembles a Sumerian statue found at Khafaje, and illustrated in our issue of June 9 last with other sculptures discovered there by the Chicago University Oriental Institute Expedition to Iraq. The Director, Dr. Henry Frankfort, described the figure in question as "an altogether unusual type, both upper and lower lip being completely shaven, leaving a fringe-like beard reminiscent of Farmer Giles." A note on Figs. 11 and 12 above reads: "The discovery of a coarser statue, which had already been repaired in antiquity, the nose, which had evidently been broken off, being fitted with a peg let into the head."



THE WORLD OF SCIENCE.



THE WHITE ADMIRAL IN SOUTHERN ENGLAND IN 1934.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE White Admiral is a by no means common British butterfly, nor does it ever seem to have been so in times past. But, for some unexplained reason, a fair sprinkling turned up this year in southern England, and captures were recorded in the papers during July. I had the good fortune to see three in my paddock during July. Their beautiful buoyant flight was a delight to follow. The first one I saw I mistook, for the moment, for the Purple Emperor. Then two were brought me from a neighbour's garden. The fact that they were rather worn specimens suggests that they were immigrants from the New Forest, where they seem to be more plentiful than in any other part of the country. If this surmise is true, then we may find that next summer they have spread their range, at least for a season.

The White Admiral is a very beautiful butterfly, and very easily distinguished from any other of our native butterflies save the Purple Emperor. The resemblance between these two is, at first sight, fairly close. But the purple robe of the "Emperor" is replaced in the Admiral, I had almost said, by dark navy-blue. Really, however, it is black, relieved by a broad, but broken, white bar across the two wings, with small white spots near the tip of the fore-wing, as may be seen in Fig. 2. Now, in the Purple Emperor, this bar is relatively narrower, and broken to form an inner, incomplete one, bounded externally by a broken row of white spots, which in generations yet to come may coalesce to form a complete bar, or they may disappear. But the white markings here are set in a field of metallic purple, hence, in the adjoining photograph (Fig. 1), the right wing appears to be white, with a black border. This effect is due to the shimmering light, which the camera cannot otherwise record. The female, however,

the insect is resting amid foliage, for the differing intensities of chestnut-red, and the white bands, serve to break up the solid appearance of the body, as broken patterns always do.

Though no two individuals of either of these species are *exactly* alike—and the same is true of all the 13,000 known species of butterflies—yet the differences

inference are we to draw from the fact that, though the body is slug-like, the coloration is not? Sallow is the usual food-plant, but occasionally, it would seem, poplar is chosen.

The caterpillar of the White Admiral is quite unlike that of the Purple Emperor. Though green, and roughened with yellow dots, the body is armed with strong spines, bearing smaller spines along their shafts, reddish, with pink tips. In the autumn, while still very small, it forms a "hibernaculum," or "sleeping-place," for the winter, by fastening a growing leaf of sallow by silken threads to a twig. Then, with more threads, it draws the edges of the leaf together, and so forms a comfortable chamber wherein to pass the winter.

When full fed, and the time comes for pupation, it is called upon to display a most remarkable acrobatic feat, known in no other caterpillar. Taking hold of a twig of honeysuckle with the last pair of hind-legs, it hangs head downwards, with the head turned a little upwards, towards the abdomen. In this position it remains for about three days. Then it seems to wake up, and presently begins to swing itself backwards and forwards for a short space; but presently it stretches down in a long, straight line, and this movement, apparently, causes a rupture of the skin near the head. Next, the skin begins slowly to ascend, and presently exposes a pair of blunt spines projecting from the middle of the abdomen. Still further upwards the skin moves, accompanied by occasional convulsive heavings. At last comes the critical moment, when it must shift its hold on

the twig. It has to withdraw the tip of the abdomen from the skin of the feet grasping the twig, and this without falling to the ground. This region of the abdomen, at the moment of withdrawal, is armed with sharp, curved hooks. But, as it were in a lightning flash, these hooks are swung outwards and have taken a grip of the twig. And now it begins to wriggle and writhe, till at last the old skin falls off. All that now remains to be done is to hang quietly and harden into a "chrysalis." Sixteen days later it bursts forth—a butterfly. It must wait yet a little longer, however, until its wings have "unfurled" and set, before it can taste the joys of flight.

The chrysalis, by the way, has a very remarkable shape. For the back is arched, while the abdomen is masked by the projecting "horns" just referred to. Their function, we must suppose, is to break up the outline of the body, which is further disguised by a pair of projecting horns from the head.

Such, in brief, is the outline of the history of these two remarkable butterflies; the coveted possessions of all entomologists, not merely because they are rare, but also because they are exceedingly beautiful.



1. ONE OF THE MOST BEAUTIFUL BRITISH BUTTERFLIES: THE PURPLE EMPEROR (SEEN FROM ABOVE); SO CALLED FROM THE METALLIC PURPLE SHEEN ON ITS WINGS—THE LIGHT REFLECTED FROM THIS SURFACE MAKING THE RIGHT WINGS APPEAR ALMOST WHITE IN THE PHOTOGRAPH.

Not only is the Purple Emperor rare, but it is a difficult insect to catch, since it flies high. But it has a singular liking for carrion, which is used by some collectors as a lure to bring the coveted prize down to earth.

between them would be hard to express in words. It may be said that in millions of cases, when a number of individuals of any given species are compared, they will be found "as like as two peas." But every now and then what are called "varieties" occur, differing markedly from the common type. The Purple Emperor, for example, presents a variety known as "*iole*," where, in the under side of the fore-wing lacks the beautiful "eye-spot," set in a background of chestnut-red. What causes sudden variations of this kind in the patterning of the wing?

And again, how is it that the Purple Emperor and the White Admiral, which belong to different genera, are



2. A FINE BUTTERFLY WHICH SOMEWHAT RESEMBLES THE PURPLE EMPEROR IN COLORATION, THOUGH IT IS OF AN ENTIRELY DIFFERENT SPECIES: THE WHITE ADMIRAL (UPPER SIDE), WHICH THERE IS REASON TO THINK OCCURRED WITH UNUSUAL FREQUENCY IN SOUTHERN ENGLAND DURING LAST SUMMER, A NUMBER OF CAPTURES BEING RECORDED.

The White Admiral has not the striking purple sheen on its wings which the Purple Emperor displays. Its colour is black, relieved by a broken white bar across the wings, with small white spots near the tip of the fore-wings.

lacks the splendid sheen of her mate, and the white bars and spots of her wings are broader.

There are some butterflies—such, for example, as the Swallow-tail—wherein both upper and under surfaces of the wing are coloured alike. But, as a rule, both in butterflies and moths, the under side of the wing is of a totally different coloration. And this is true of the Purple Emperor and the White Admiral; and here again, as the adjoining photograph shows, there is a striking resemblance. Seen as specimens in a cabinet, they seem to be conspicuously coloured, for they are marked by varying shades of chestnut-red and black, relieved by conspicuous white bands. These varying shades, of course, cannot be shown in a photograph, but the white bands are clearly marked. Nevertheless, this pattern is not conspicuous when

so alike in the adult and so different in the larval stages? For the caterpillar of the Purple Emperor differs from that of every other British species, and this in no uncertain way. For its body is smooth, green, and slug-like; its sides, furthermore, bearing narrow, oblique, lateral stripes of yellow and red, recalling those of some hawk-moths, while the head bears two long, forwardly-projecting horns, looking like tentacles. But what



3. THE UNDER SIDE OF THE WHITE ADMIRAL, WHICH CLOSELY RESEMBLES THAT OF THE PURPLE EMPEROR IN APPEARANCE. COLORATION, WHICH, THOUGH IT LOOKS SO CONSPICUOUS IN THE CABINET SPECIMEN, IN THE INSECT'S NATURAL SURROUNDINGS ACTS AS "CAMOUFLAGE," SINCE, IN EFFECT, IT BREAKS UP THE SURFACE INTO FRAGMENTS.

LIVERPOOL'S TWO CATHEDRALS: AIR VIEWS OF THEIR PRESENT STATE.

(SEE DRAWING ON PAGES 550 AND 551.)

LIVERPOOL is unique among our cities in seeing two great modern cathedrals arise within its boundaries and only about half a mile apart. It is interesting to compare these recent air photographs, showing the relative progress of the two buildings, with the panoramic drawing on pages 550 and 551, visualising the future aspect of the city when they are completed. The Anglican Cathedral, of course, is in a much more advanced state. The foundation-stone was laid in 1904 by King Edward, the Lady Chapel was opened for service in 1910, and in 1924 the present section (comprising the Choir, East Transept, and

[Continued below.



THE SITE OF THE NEW ROMAN CATHOLIC CATHEDRAL ON BROWNLOW HILL, LIVERPOOL: AN AIR PHOTOGRAPH SHOWING PART OF THE FOUNDATIONS (ON THE RIGHT); WITH THE TEMPORARY ALTAR (CENTRE) AND (LEFT) THE SEATING SCHEME FOR 40,000—BOTH ORIGINALLY CONSTRUCTED FOR THE STONE-LAYING CEREMONY LAST YEAR, AND STILL IN USE ON OCCASION FOR OPEN-AIR SERVICES.



Chapter House) was consecrated in the presence of King George. Its ultimate length will be 619 ft., the total area 100,000 square feet, and the height of the central tower 308 ft. The foundation-stone of the new Roman Catholic Cathedral, which will be the largest ever built, was laid by Archbishop Downey on June 5, 1933. A photograph of the ceremony, showing the temporary altar (seen in the upper photograph above) surrounded by a vast congregation, appeared in our issue of June 10 following. This building will be 670 ft. long, covering an area of about five acres, and the height to the top of the Cross on the dome will be 473 ft.

THE NEW ANGLICAN CATHEDRAL ON ST. JAMES'S MOUNT, LIVERPOOL, AS IT IS AT PRESENT: AN AIR PHOTOGRAPH LOOKING NORTH AND SHOWING THE STAGE OF CONSTRUCTION SO FAR REACHED, WITH THE COMPLETED LADY CHAPEL (RIGHT FOREGROUND) AT THE SOUTH-EAST CORNER, AND THE COMMENCEMENT OF THE GREAT CENTRAL TOWER (TO BE 308 FT. HIGH).

LIVERPOOL OF THE FUTURE: A PREVISION OF THE CITY'S ASPECT ON THE COMPLETION OF ITS GREAT CATHEDRALS.

DRAWN BY OUR SPECIAL ARTIST, D. MACPHERSON.



A UNIQUE INSTANCE OF TWO NEW CATHEDRALS IN ONE ENGLISH CITY: (ON THE LEFT) (ON THE RIGHT) THE NEW ROMAN CATHOLIC CATHEDRAL AT LIVERPOOL, THE FOUNDATION

That two great modern cathedrals should arise almost simultaneously in the same city is a fact of significance for the continuing power of religion. Liverpool possesses this unique distinction, and in the above drawing our artist visualises the future aspect of the city when the two buildings are both completed. As noted under the air photographs given on page 549, showing their present relative stages of progress, the Anglican Cathedral is

much more advanced, and the portion so far erected has been in use for some years. King Edward laid the foundation-stone in 1904, and 20 years later King George attended the consecration of the choir, east transept, and chapter house. This is the third Anglican cathedral built in England since the Reformation, the other two being St. Paul's and Truro. It is built of local red sandstone, and is considered our finest example of modern Gothic.

THE NEW ANGLICAN CATHEDRAL OF LIVERPOOL, NOW ALREADY IN USE, BUT UNFINISHED: STONE OF WHICH WAS LAID LAST YEAR, SHOWN AS IT WILL BE WHEN COMPLETED.

The architect, Sir Giles Gilbert Scott, was only twenty-one when he was appointed. The central tower, when finished, will be 305 ft. high.—The new Roman Catholic Cathedral of Christ the King, at Liverpool, is on a still greater scale. It will be the largest cathedral ever built, exceeding in area, though not in length, St. Peter's at Rome. At present, however, it is only in its initial stage; the foundation-stone was laid last year, and it

may be fifty years before the whole structure is complete. The site, about 9 acres, was bought for £100,000, and the cost of building has been estimated at £2,000,000. The height to the top of the great dome will be 374 ft., and to the top of the cross above, 473 ft. The architect is Sir Edwin Lutyens, R.A., who designed New Delhi and the Cenotaph. A model of the cathedral, 17 ft. high and weighing 2 tons, was exhibited in this year's Royal Academy.

GHOSTS OF GALLIPOLI.

BEING AN APPRECIATION OF
"THE NAVAL MEMOIRS OF ADMIRAL OF THE FLEET SIR ROGER KEYES."*

(PUBLISHED BY THORNTON BUTTERWORTH.)

IF war serves no other purpose, it is a fertile mother of literature. Nearly everybody who was prominently concerned in the Great War has now added his quota to the bibliography of battle; almost without exception, the writers have stated a controversial point of view, which generally can be summarised thus: "If the view which I took had been adopted, if the advice which I gave had been accepted, the whole campaign would have been altered"—or, to use the phrase which has become almost common form: "The whole course of history would have been changed." On no subject more than the Dardanelles—that black chapter of British military and naval history—has this controversy raged: on no subject will it continue more furiously—and perhaps more fruitlessly—to rage. Posterity must decide, if it can, whether Mr. Winston Churchill was a statesman of reckless impetuosity, who involved the armed forces of his country in one of their greatest failures, or whether he was the one leader of real and justified imagination, whose vision was thwarted by the incompetence of others. Meanwhile, Admiral Keyes adds his voice to the pro-Winston faction: "Personally I think Winston Churchill's name will always be honoured in history for his great strategic effort, long after his critics are forgotten, and I believe that this view is accepted now, by all who know the facts I have recorded." The main tenor of Admiral Keyes's own contention about the Dardanelles is summed up in the following emphatic terms: "I lived in close association with the administrative officers at the advanced bases and the fighting soldiers in Gallipoli. I watched, and helped in the organisation of the three unopposed evacuations. I wish to place on record that I had no doubt then, and have none now—and nothing will ever shake my opinion—that from the 4th April, 1915, onwards, the Fleet could have forced the Straits, and, with losses trifling in comparison with those the Army suffered, could have entered the Marmora with sufficient force

able to appreciate a defiant adversary. Despite the peevish behaviour which brought a sad end to Lord Fisher's share in the war, Admiral Keyes pays the highest tribute to his remarkable personality and dynamic energy, regretting only that his unusual qualities were directed (as Admiral Keyes believes) to preventing rather than furthering the success of the Gallipoli enterprise.

Commodore Keyes was sent to the Eastern Mediterranean as Chief of Staff to Admiral Carden, and subsequently to Admiral de Robeck, when Admiral Carden was invalidated

though he was soon to change his mind. The picture of Lord Kitchener is one which, alas! has now become familiar: a man torn by doubt and indecision, distracted by diversity of counsel. As all the world knows, on the report of Sir Charles Monro, and largely as the result of our unfortunate commitments to France at Salonika, the Government, after many hesitations, decided on evacuation. Admiral Keyes accuses Sir Charles Monro, and his Chief of Staff, General Lynden-Bell, of having reached their conclusion without adequate knowledge of the local situation, and, indeed, of having made up their minds before they ever reached Gallipoli. Sir Charles Monro, we are told, was quite blind to the importance of a Turkish collapse, and he belonged to that school which believed that the war could be won only by "killing Germans" on the Western Front. Commodore Keyes and his new chief, Admiral Wemyss (Admiral de Robeck being on sick leave), fought against the Monro opinion to the end, but without success.

So the miraculous evacuation took place, and the Navy never sailed into the Marmora, as Admiral Keyes is convinced it could have done whenever it liked. The Admiralty and the Government, on the best advice they could obtain, believed that the enterprise would have cost the Navy at least twelve ships. Nonsense! says Admiral Keyes; and even if that estimate was correct, what then? "If we had merely steamed steadily through at a moderate speed in line ahead, with the anti-mine devices we had developed, quite sufficient ships would have got through into the Marmora to achieve our object; and we could have done much better than that with all the experience we had gained. . . . Supposing that they were right, and we had lost twelve ships, which was absurd, seven would have been enough to do the business in the Marmora, and even twelve obsolete battleships would not have been too high a price to pay for all that could have been accomplished."

If, if, if! This whole Dardanelles nightmare will go down to history as a phantasmagoria of ifs. If the *Nousret* had not laid her mines; if Admiral de Robeck, Sir Charles Monro, and all those who happened to disagree with Sir Roger Keyes had not been so purblind; if Lord Fisher had not resigned and if Mr. Churchill had remained at the Admiralty; if the troops had pressed on at Suvla; if and for ever if! Unfortunately, campaigns have to be judged by results, not by conjectures. Valuable and interesting though Sir Roger Keyes's volume is, nothing it contains has shaken a conviction which has been borne in on us—namely, that it was misconceived and unwarranted from the first. A great strategic prize is not enough to justify a military undertaking; against the rewards of success must be set the probabilities and penalties of failure. In this case, there was the tremendous fact that if the initial stages of an exceedingly difficult attack were not immediately and completely successful, not only was the whole enterprise doomed but the attackers were left in appalling peril. It is quite unconvincing to say that, but for one error at Suvla, the peninsula was ours for the taking; knowing the chances of war, we simply do not believe in any such certainty. That, we suggest, is the military aspect of this tragic adventure; but Sir Roger Keyes maintains that all might have been repaired if the Navy had taken resolute action. He may be right: his opinion carries the greatest weight—indeed, no layman is entitled to dispute it: nevertheless the balance of naval opinion was against him, and we may be pardoned for wondering if those nineteen ships, steaming "at a moderate speed in line ahead," would have made such a triumphal progress up the Dardanelles as he represents.—C. K. A.



THE ACTION OF HELIGOLAND BIGHT, AUGUST 28, 1914: THE LIGHT CRUISER "MAINZ" CAPSIZING AND THE DESTROYER "LURCHER," COMMANDED BY SIR ROGER KEYES, GOING FULL SPEED ASTERN TO GET CLEAR.

At the time of this photograph the "Lurcher" had already taken 220 Germans off the sinking "Mainz."

home. He gives a stirring account, in full and graphic detail, of the destruction of the Outer Forts on March 18 (he brushes aside somewhat lightly the question whether the bombardment of the preceding November had been premature and ill-advised). After the smashing of the forts, Admiral Keyes was convinced that the Turks were already, at this early date, "a beaten foe." But in the meantime, in this one operation, *Bouvet*, *Irresistible*, and *Ocean* had been sunk on the *Nousret*'s line of mines, owing to what this writer admits to have been a most unfortunate oversight or miscalculation. There was, as many will remember, alarm at home; the Chief of Staff, however, was undismayed, feeling that these losses were due solely to defects of mine-sweeping which could easily be remedied. He and his coadjutors set to work with great energy to reorganise the mine-sweeping force, and they soon brought it to a condition which (he remains convinced)

would have removed one great objection to the attempt to force the Narrows. Admiral de Robeck, however, had formed another opinion, from which he never wavered; the experience of March 18, together with other considerations, had convinced him that the Dardanelles could be forced only by a powerful combination of sea and land enterprise. Henceforth, naval action depended on the development of the military situation, and this, in the opinion of Admiral Keyes, was the fatal error of the whole project.

The land engagements—those dreadful and futile slaughters—are described in vivid terms. After the action of August 18, and after the paralysis at Suvla (on which this writer comments as severely as most of his predecessors), Sir Roger Keyes came to the conclusion that "the Army had shot its bolt"; but he was bitterly opposed to the idea of evacuation, which was already in the air. The deadlock on land strengthened his conviction that military progress could only follow on a break-through by the Navy. Admiral de Robeck remained of the contrary opinion, but, with a generous fairness of mind which Admiral Keyes fully acknowledges, he gave permission to his Chief of Staff to go to England and canvass a view directly opposed to that of his superior officer. Sir Roger set about his task in London with his usual energy, and with what seemed at the time to be considerable success: Mr. Churchill, who still carried weight with the Cabinet, was already on his side; Mr. Balfour, though cautious, appeared to be in favour of the naval plan; and so, at first, did Lord Kitchener,



"QUEEN ELIZABETH" UNDER FIRE IN THE DARDANELLES, MARCH 18, 1915: THE DAY ON WHICH ONE FRENCH SHIP, THE "BOUVET," AND TWO BRITISH, THE "OCEAN" AND THE "IRRESISTIBLE," WERE SUNK THERE BY MINES.

Reproductions by Courtesy of Thornton Butterworth, Publishers of "The Naval Memoirs of Admiral of the Fleet Sir Roger Keyes."

to destroy the Turco-German fleet. This operation would have cut the communications—which were sea-borne—of any Turkish armies either in Gallipoli or on the Asiatic side, and would have led immediately to a victory decisive upon the whole course of the War."

We must not, however, anticipate events. At the beginning of the war, Sir Roger Keyes was placed in command of the Eighth Flotilla of "Oversea" submarines—a branch of the service which he knew and loved well, for he had been for some years Inspecting Captain of Submarines. He gives a brisk account of his experiences in the Narrow Seas, and especially of the Battle of Heligoland Bight. The resourcefulness which he was afterwards to display so conspicuously at Zeebrugge he already showed in his many projects for a more vigorous prosecution of the sea campaign. "I am afraid," he observes dryly, "I was very insistent and rather a nuisance in those days, and I think most of my offensive efforts remained pigeon-holed in the War Staff offices." This young and ardent officer, like many others, felt a certain anxiety when Lord Fisher was recalled to the Admiralty. It was well known that Lord Fisher was quite ruthless in visiting displeasure on those whom he considered his enemies, and in that class Commodore Keyes found himself, partly through a misapprehension (which was corrected), and partly on account of some very frank criticisms which he had uttered (on considerable provocation) to the irascible "Jackie's" face. Sir Roger survived the wrath of the great man, who at the end of 1914 wrote to him: "On no account imagine that I have any designs on you." Sir Roger's reply, skilfully combining a smart salute with a well-cocked snook, was justly described as a "beautiful letter" by Lord Fisher himself, who was

* "The Naval Memoirs of Admiral of the Fleet Sir Roger Keyes: The Narrow Seas to the Dardanelles.—1910-1915." (Thornton Butterworth; 21s.)



THE "ALBION" AGROUND OFF ANZAC ON MAY 23, 1915: THE SHIP BEING TOWED OFF BY "CANOPUS" AFTER BEING AGROUND FOR SOME HOURS, APPARENTLY IMMOVABLE.

Sir Roger writes: "At 5 a.m. on May 23, I was awakened by a signal, reporting that the 'Albion' was on shore off Gaba Tepe. We went there at once, and found the 'Canopus' had anchored close to her, and was trying to tow her off, but apparently had made no impression. It did not look at all pleasant; shrapnel was bursting all round the 'Albion,' and she was being repeatedly hit by high explosive shell. . . . A few moments before we reached her, she suddenly slid off into deep water, and we all withdrew out of range!"

A WILD ELEPHANT CAPTURED BY ACCIDENT: AN UNEXPECTED PRISONER IN A WATER PIT.



THE ELEPHANT, FALLEN INTO A PIT FULL OF WATER, TRIES IN VAIN TO ESCAPE, USING HIS TRUNK FOR LEVERAGE.



COOLIES DIGGING AN EXIT FOR THE PRISONER AND THROWING LOGS OF WOOD INTO THE PIT TO HELP HIM OUT.



THE EDGE OF THE PIT STRENGTHENED WITH BRANCHES TO GIVE HIM FOOTHOLD, SO THAT THE ELEPHANT CAN NOW CLIMB OUT.



WEAKENED BY A WEEK OF IMMOBILITY AND STARVATION, THE CAPTIVE BEGINS TO CLIMB UNSTEADILY OUT.



WATCHED BY THE TAME ELEPHANTS WHOSE RANKS HE IS TO JOIN, THE PRISONER, COVERED WITH MUD, GETS OUT OF THE PIT.



FROM THE FRYING-PAN INTO THE FIRE: A VERY TEMPORARY FREEDOM, WHICH ENDS IN IMMEDIATE RECAPTURE.



RUNNING NOOSES ARE PASSED ROUND HIS LEGS.



TETHERED BETWEEN TWO TAME ELEPHANTS.



THE START OF SLAVERY: TIED CLOSELY TO A TREE.

THIS series of photographs, which should be "read" in order, row by row from left to right, relates the story of the capture of a wild elephant in very exceptional circumstances near Kampot, in Cambodia. A herd of wild elephants had devastated a pepper plantation, and went to quench their thirst at the pit which produces irrigation water. One of them slipped on the clay at the edge and fell into the hole. It was about ten feet deep, with almost vertical walls. The tracks round the pit showed that the other elephants tried to rescue their companion from his natural prison, but in the end they had to go away and leave him to his fate. The problem remained for the natives to extract the animal alive. The owner of the plantation sold his prisoner to a man who kept hunting elephants, and, a week later, these hunters were on the spot.

[Continued opposite.]



FAREWELL, FREEDOM! A WORKING LIFE INSTEAD OF ROAMING THE CAMBODIAN JUNGLES.

Coolies dug a slope in the wall of the pit, while others threw in heavy branches to give the elephant a foothold. He saw a way out, and, weakened by his long immobility and lack of food, came out unsteadily. Then natives, seated on the backs of tame elephants and armed with rods to which were attached buffalo-hide thongs, caught the animal's legs in running nooses. The captive was then pushed by elephants against a tree, tied to it by the neck, and given food. There he stayed tethered for a few days, and was then given an increasing degree of liberty until the presence of men no longer disturbed him. After that, tied between two tame elephants, he was led out for training. Had it not been for human interference, this elephant's fate might well have repeated that which has preserved for science the skeletons of so many prehistoric beasts, which have been the victims of bogs or marshes.

THE DESTRUCTION OF PARLIAMENT A HUNDRED YEARS AGO: CONTEMPORARY DRAWINGS OF THE FIRE.



THE LONG GALLERY, WHERE THE FIRE OF 1834 BEGAN: AN APARTMENT SITUATED BETWEEN THE TWO HOUSES, FROM WHICH THE FLAMES SPREAD RAPIDLY IN EVERY DIRECTION AND ENCOMPASSED THE WHOLE.



THE GALLERY IN WHICH WERE KEPT THE PARLIAMENTARY PAPERS, MOST OF WHICH WERE SAVED: A DRAWING SHOWING A LARGE AND BEAUTIFUL BUTTRESS, ONE OF THE SUPPORTS OF WESTMINSTER HALL.



THE INTERIOR OF THE KING'S ROBIN ROOM; SHOWING THE ORIGINAL SAXON ARCHES: A SCENE OF UTER HAVOC RECORDED BY THE PENCIL OF WILLIAM J. COOKE ON OCTOBER 17, 1834, THE DAY AFTER THE FIRE.

As mentioned on "Our Notebook" page, where further illustrations are given, next Tuesday, October 16, is the first centenary of the destruction by fire of the old Palace of Westminster—a catastrophe to which we owe the present buildings of the Mother of Parliaments. On this and the opposite page we reproduce drawings made at the time of the fire by the artist, William J. Cooke, a cousin of E. W. Cooke, R.A. All the drawings by him reproduced in this issue were kindly lent by the grandson of E. W. Cooke, Mr. C. A. Cooke, of Hamble, Hants, from whose "family album" they come. The following quotations are taken from "The Penny Magazine of the Society for the Diffusion of Useful Knowledge," also lent by Mr. Cooke, and were included in its issue of November 15, 1834. "Between six and seven o'clock in the evening of Thursday, the 16th of October, the south-west of the metropolis was alarmed by

[Continued opposite.]



RUINS OF THE GREAT FIRE—AS SEEN BY A CONTEMPORARY ARTIST: THE STAIRCASE BETWEEN THE HOUSE OF LORDS AND THE HOUSE OF COMMONS; WITH A GLIMPSE OF ST. STEPHEN'S ON THE RIGHT.

PARLIAMENT BURNT DOWN: LEAVES FROM A "FAMILY ALBUM."

Continued.]

continued and extensively - spread cries of 'Fire!' followed by the rush of fire-engines and of multitudes of people towards the spot from which it arose, and which was indicated to a great distance by the deep glow in the atmosphere. That spot was the House of Lords." It was thought "that the fire was accidentally kindled by overheating some of the flues, which set fire to the dry wood by which they were surrounded. . . . For some days previously certain subordinate officers in the Exchequer had been engaged in burning a collection of old documents and tallies. . . ." We may recall that, with the exception of Westminster Hall, the crypt of St. Stephen's Chapel, and part of the cloisters, the entire building was burnt down. Of the ninety-seven designs for a new building submitted, that of Sir Charles Barry was chosen.



THE HOUSE OF LORDS AFTER ITS DESTRUCTION BY FIRE A HUNDRED YEARS AGO: A VIEW LOOKING TOWARDS THE HOUSE OF COMMONS, OR FROM WHERE THE WOOLSACK WAS PLACED; SHOWING HOOKS IN THE WALLS USED TO SUPPORT TAPESTRIES.



ST. STEPHEN'S AFTER THE FIRE—A VIEW LOOKING TOWARDS THE THAMES: A CHAPEL WHICH "STOOD IN ITS STRENGTH AND BEAUTY, LIKE A ROCK AMIDST A SEA OF FIRE, AND BROKE THE FORCE OF ITS WAVES, WHICH TILL THEN HAD GONE ON CONQUERING AND OVERTHROWING."

BOOKS OF THE DAY.

SINCE the present century began, the motor-car has revealed England to thousands of the English, vastly extending their knowledge of localities and general interest in their native land. Along with all the benefits of this opening-up process, however, modern inventions, such as the radio, gramophone, and cinema, tend to abolish the very qualities that once constituted the charm of our "undiscovered country." Local character, local dialect, and local architecture are gradually yielding to a uniform monotony spread by mechanical means. All this, of course, has been said before; but I have been led to recall it by several new books touching on English rusticity of to-day in comparison with the past.

Having certain memories of the countryside round Newark, where one of my chief schoolboy friends was a relative of the late Dean Hole, of "roseate" fame, I have been browsing with deep content on the entertaining reminiscences of the Dean's only son—"LOOKING LIFE OVER." By Hugh Hole. With Portrait Frontispiece (Ivor Nicholson and Watson; 15s.). Major Hole has inherited the paternal gift of humour and anecdote, and his autobiography—perhaps too formal a word for these discursive recollections—is a worthy scion of his father's well-known "Memories." Of the Dean himself we do not learn very much, except that, like Robin Hood, he was skilled in archery. The Major has had a more active and adventurous life, ranging from escapades at Eton, experiences as a land agent and a barrister, adventures in travel and sport, and military service in the South African War and the Great War, for which latter he joined up as a second lieutenant at fifty-three. He gives personal glimpses of Lord Roberts and Lord Kitchener, with other famous contemporaries, and, in earlier times, of John Leech, whose drawings of fair women on horseback often represent the author's mother.

Comparing past and present conditions in rural England, Major Hole says: "When my father wrote his last book, *Then and Now*, he drew a picture of the changes that had affected England in his lifetime: from coach to train; from the after Napoleonic Wars poverty to the fortunes of the Roaring Forties; sail to steam; dog-carts to Daimlers. The collapse of the Country Estate has been the great change of my time; the fading out of the Baron and the coming of the Bungalow. . . . The wrecker demolishes the house, the timber merchant destroys the woods, the centuries-old accumulation of an ancient family is dispersed by auction, and a broken tradition is all that remains of a once-flourishing village." But the Major nevertheless remains an optimist. "The change," he suggests, "may bring good to the community; for the advent of the little house is but a fulfilment of a very ancient English saw—

A little house well filled,
A little wife, well willed,
A little land, well tilled."

While I was at Newark Grammar School I never learned that there was any Scandinavian element in the Notts vernacular. "Many years ago," writes Major Hole, "I made a friend of an old gentleman in Christiania, Henrik Ibsen, because I spoke broad Northern Norse rather fluently, and was the only Southerner the dramatist had ever met who did so. One summer, on landing, I was confronted by a procession of schools. . . . I went, as my custom was, straight to the small room where Dr. Ibsen spent his afternoons. 'I've just met my name on a school banner, Doctor,' I said. 'Well, you ought to know all about your own name,' said Ibsen. 'It is the oldest in the Peninsula, and means 'the man who lives in the clearing.' . . . We have always lived [continues Major Hole] in the front-line trench of the old division between the Northmen and the Romans. Within a mile of Causton is the Dane's Hall, a stray post dominating Newark, the key of the North. Our local names are Norse; many of our words are pure Norse."

Dialect of another county, nearer home to the Londoner, is the dominant feature of an inimitable book

of rural character sketches—"AT THE SIGN OF THE WHEAT-SHEAF." By S. L. Bensusan. With Foreword by Lord Ernle. Illustrated by M. Simone (Unicorn Press; 12s. 6d.). Dialect is boring when badly done, but Mr. Bensusan is a master of the art, and I never tire of his Essex yokels and their talk. It is all so absolutely natural and spontaneous that one might imagine it to have been taken down from life by a dictaphone. From long familiarity the author seems to have got right inside the skins of his people, and his fund of incident and colloquy seems to be inexhaustible. The present volume is his sixth collection of studies from the remote Essex marshlands. Only there, he says, is the old manner of speech and intonation preserved, for every year the area of dialect dwindles. "Mr. Bensusan's studies of village folk," writes Lord Ernle, "may soon have historical value as a record of an extinct race. Already perhaps, dialects, humorous provincialisms, or idioms racy of the soil are being displaced by English as spoken by the B.B.C." When reading Mr. J. B. Priestley's "English Journey" the other day, I regretted that he fought shy of Essex on his last homeward drive from Norwich to Highgate. He might have given us penetrating comments on the towns. Of its countryside, however, Essex could have no better interpreter than Mr. Bensusan, who has made it his

literary province for some thirty years. Why does he not give us some Essex plays, as an East Anglian counterpart to "The Farmer's Wife" and "Yellow Sands"?

By way of parallel to an amusing Irish anecdote of a cricket match in Phoenix Park, told by Major Hole, I will quote one of Mr. Bensusan's "conversation pieces," both as an example of his humour and dialectical skill and as illustrating

Another excellent study of the rural scene, likewise in one of the home counties, but with a very different method of approach, is "COUNTRY." By H. J. Massingham. With twelve Photographs (extremely fine) by Edgar Ward (Cobden-Sanderson; 10s. 6d.). Here the author sees his villagers objectively and conveys his own impressions. They are not self-revealed, as in Mr. Bensusan's pages, but picturesque figures in a verbal landscape painted with all the colour and allusiveness of a sophisticated mind. The picture, however, has its lighter side, with here and there a snatch of humorous dialogue. In the main, however, the book is a serious study of modern country life, with occasional reflections on the relations of local to national government and such matters as the housing question and rural overcrowding.

Mr. Massingham does not think the country is being so much spoiled by the invasion of modernity. After describing how he accompanied a baker on his rounds, and how the baker proved to be "a kind of culture hero to the little village, bringing with him, a modern Quetzalcoatl, the blessings of civilisation together with news of the world without," he goes on to say: "If I had been told that such a round through such a scene were possible less than fifty miles from London and just off a main road to Aylesbury, I should have refused to believe it. That village was so remote that the baker's round became a kind of Jesuit mission to an outlying Indian settlement. The world of standardisation, mechanisation and centralisation seemed a couple of centuries away. . . . the great highways of contemporary motor traffic bring the towns with them into the country—but leave the deeper country, the country of the lanes and unconverted by-ways, more ignored and deserted than they were before the Industrial Revolution." This may absolve the motor-car, but what about wireless and gramophones, and "the talkies" to be found in the nearest town?

A few words, now, about some cognate books. Charming descriptive sketches, combined with excerpts from old writers and many beautiful photographs, make up a pastoral calendar entitled "HERE'S ENGLAND."

By Dorothy Hartley (Rich and Cowan; 9s.). Miss Hartley, like Mr. Massingham, finds evidence that the ancient spirit of the countryside is not dead, and describes handicrafts almost unchanged since the Middle Ages. While she ranges over various districts in England, Scotland, and Wales, another woman writer devotes herself to one particular county in "COMPANION INTO KENT." By Dorothy Gardiner. With sixteen Plates (Methuen; 8s. 6d.). Here we have an admirable description of "the garden of England"—its natural and architectural beauty, its historical and literary associations. Along with these books may be mentioned an stimulating essay, in paper covers, called "ENGLISH ENGLAND." By C. Whitaker-Wilson (Frederick Muller, Ltd.; 2s. 6d.). I did not realise that, as the author mentions incidentally, there is no place in England more than 75 miles from the sea.

England's agricultural problem, as a farmer sees it, is discussed in "LAND EVERLASTING." By A. G. Street (Lane; 7s. 6d.). The gist of the author's conclusions is that the British farmer should concentrate on "animal husbandry and market 'gardening,' with grain-growing only a by-product. In a passage that gives the book its title, he writes: "Our farming land, our lovely countryside, is a precious heritage. . . . Men and women die, farm animals die, crops grow up and are cut down to wither and die, but the land remains, land everlasting." (Since writing this, and too late for comment now, I have just received another book from the same hand—"FARMER'S GLORY." By A. G. Street. With wood-engravings by Gwendolen Raverat (Faber; 8s. 6d.). The scenes are south England and western Canada.

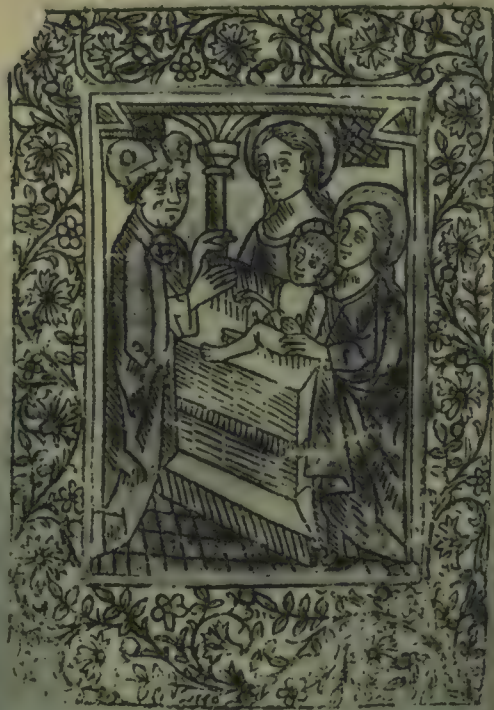
Last comes a little work on an aspect of the homeland which has hitherto, apparently, lacked its specific guide-book in a collective form, namely, "ENGLISH COUNTRY HOUSES OPEN TO THE PUBLIC." By Ralph Dutton and Angus Holden. Illustrated (George Allen and Unwin; cloth, 5s.; paper, 3s. 6d.). This is a useful notion well carried out. Of all the historic houses described, which number over seventy, I find that I have only entered four—Penshurst Place, Ightham Mote, Kirby Hall, and Arundel Castle. C. E. B.



A BIBLIOGRAPHICAL EVENT OF THE FIRST MAGNITUDE: THE RECENT DISCOVERY OF THE EARLIEST KNOWN ILLUSTRATED BOOK PRINTED IN LONDON, A UNIQUE COPY OF THE SARUM PRIMER OF 1484—THE FIRST PAGE OF TEXT.

The recent discovery of a copy of the Sarum Primer, or Book of Hours, printed in London by William de Machlinia in 1484, is a bibliographical event of the first magnitude. Messrs. Ellis, the New Bond Street booksellers, who have offered this unique volume for sale, for £6000, state that it is the earliest illustrated edition of the work, and also the earliest illustrated book printed in the City of London, for Caxton worked in Westminster, then a separate place. The book is of octavo size, printed on vellum, and contains 100 out of a possible 108 leaves, with eight woodcuts. Until comparatively recent years the Sarum Primer, printed by Wynkyn de Worde in 1494 was regarded as the earliest English edition, until research brought to light various fragments. Part of Caxton's 1477 edition is now in the Pierpont Morgan library, but other Caxton editions are only known by stray leaves, and so, hitherto, was the Machlinia edition.

Reproductions by Courtesy of Messrs. Ellis, 29, New Bond Street.



FROM THE EARLIEST ILLUSTRATED EDITION OF THE SARUM PRIMER, PRINTED BY WILLIAM DE MACHLINIA IN LONDON IN 1484, AND RECENTLY BROUGHT TO LIGHT: ONE OF THE EIGHT WOODCUTS IN THE VOLUME—"THE PRESENTATION IN THE TEMPLE."

the Essex villager's aloofness towards strangers, who, as formerly in Cornwall, are regarded as "foreigners." Mr. Solomon Woodpecker is explaining to a parson the reason why he gave up cricket. He was once asked to play for a visiting team, to complete their eleven, against his own village. He not only had the ill-luck to catch out his best friend, the blacksmith, but suffered the supreme misfortune of making the winning hit. The end of the story must come from his own mouth—

Then they changed themselves like an' let me bide, an' threw th' owd ball at th' t'other man an' time they started on me agen, one on 'em slipped it on to me leg an' hu't me wunnerful. Then, time I see th' next one comin' on me left-hand side like, I strook it reg'lar hard, so it went over th' owd ellums agin th' roadway, an' they 'ouldn't let me do no more, bein' they said I'd won th' match. They hollered tremendous. "Splendid," cried the Reverend Spiller. "Weren't you proud of yourself, Solomon?" "Nit be no means," replied Mr. Woodpecker, "contrariwise. I'd got me ankle swole, an' I bin an' beat me frien's f'r th' sake of a lot o' furriners I never set eyes on afore an' ain't never see since. That wore a lesson to me. I ain't never played agen'."

THE KING OF YUGOSLAVIA AND THE FRENCH FOREIGN MINISTER MURDERED.



ASSASSINATED IN MARSEILLES BY A CROAT: H.M. KING ALEXANDER I. OF YUGOSLAVIA AND M. LOUIS BARTHOU (RIGHT) DURING THEIR RECENT MEETING IN BELGRADE.

Alexander I., King of Yugoslavia, was born on December 17, 1888, son of King Peter I. of Serbia and Princess Zorka, daughter of the late Nicholas I., King of Montenegro. He was Prince Regent from June 1914 to August 1921, when his father died and he succeeded to the newly-formed kingdom of Serbs, Croats, and Slovenes; now Yugoslavia. In June 1922 he married Princess Marie, daughter of the late King Ferdinand I. of Rumania; and there are three children of the issue—all sons. On January 6, 1928, he suspended the Constitution and proclaimed himself Dictator. During the later part of his reign it seemed that his

efforts would inaugurate a new peace in the Balkans. When he arrived in Marseilles on Tuesday last, October 9, he was on his way to Paris, technically to return the visit paid in June by M. Barthou, the French Foreign Minister, to Belgrade; actually to engage in most important conversations concerning the relationships between Yugoslavia, Italy, and France. M. Barthou, the French Foreign Minister, was born in 1862. He was a former Prime Minister of France. He had played a leading part in French politics for over forty years, first entering the Chamber of Deputies, as a member of the Bloc National, in 1889.

THE KING OF YUGOSLAVIA AND THE FRENCH FOREIGN MINISTER MURDERED.

ILLUSTRATIONS NOS. 1, 4, AND 5 FROM TELEGRAPHED PHOTOGRAPHS.



THE MARSEILLES CRIME: (1) JUST BEFORE THE MURDER—KING ALEXANDER IN THE CAR WITH M. BARTHOU; COL. PIOLLET (LEFT) RIDING BEHIND; (2) THE WIDOWED QUEEN MARIE WITH HER CHILDREN—(L. TO R.) PRINCES PETER (NOW KING), TOMISLAV, AND ANDREW; (3) THE NEW KING (PETER II.) AS A SCHOOLBOY IN ENGLAND; (4) THE MOMENT OF THE MURDER—THE ASSASSIN ON THE FOOTBOARD AND COL. PIOLLET ABOUT TO SABRE HIM; (5) M. BARTHOU LYING DEAD AT THE HÔTEL DIEU; (6) REPORTERS TALKING TO POLICE GUARDING SANDROYD SCHOOL, COBHAM (WHERE KING PETER RECENTLY BECAME A PUPIL).

The shocking crime committed at Marseilles on October 9, when the King of Yugoslavia and M. Barthou, the French Foreign Minister, were assassinated, sent a thrill of horror throughout Europe. King Alexander, who was on his way to Paris for a political conference, arrived at Marseilles in a Yugoslav cruiser, and landed at the Quai des Belges at 4 p.m. There he was greeted by M. Barthou, and together they entered the waiting motor-car, a large landaulette with the rear half folded back, leaving the occupants open to view. The King sat on the right, with M. Barthou beside him. At a walking-pace, the

procession turned into the Place de la Bourse, and here there was hostile whistling from part of the crowd, soon drowned by general cheering. Just opposite the Bourse a man dodged through the cordon of troops, raced across the road, and, leaping on to the running-board, fired shot after shot point-blank at those in the car. The King was immediately hit twice and collapsed, whereupon the assassin turned his weapon on M. Barthou, who struggled with him. General Georges, also in the car, was dangerously wounded. The assassin was then cut down with a sabre by Lieut.-Colonel Piolet, who had been riding beside the

(Continued opposite.)

THE KING OF YUGOSLAVIA MURDERED: AFTER THE CRIME AT MARSEILLES.



THE ASSASSINATION OF KING ALEXANDER OF YUGOSLAVIA, AT MARSEILLES ON OCTOBER 9, BY A CROAT, A NATIVE OF ZAGREB. (UPPER PHOTOGRAPH) THE MOMENT AFTER THE MURDER: THE KING LYING IN THE CAR FATALLY WOUNDED—A TELEGRAPHED PHOTOGRAPH. (LOWER) THE BODY OF KING ALEXANDER, COVERED WITH THE YUGOSLAV FLAG, LYING AT THE PREFECTURE—A TELEGRAPHED PHOTOGRAPH.

Continued.
car. "However quick I had been," he said, "I could not have prevented the man from firing several times at the King." The assassin, though stretched on the ground, continued to fire, hitting two policemen (one of whom died later) and a woman. The crowd strove to lynch the murderer, but the police removed him to a kiosk, where he died almost immediately. His name was given as Peter Kelemen, a Croat born at Zagreb in 1899. King Alexander was carried, unconscious, into the Prefecture, where doctors found two fatal wounds, near the

heart and through the liver, and in a few minutes he was dead. M. Barthou's condition was not at first thought serious, and he insisted on taking a taxi to the Hôtel Dieu, but the crowd and confusion delayed the vehicle. On arrival he fainted, and succumbed during an operation. King Alexander is succeeded by his eldest son (now King Peter II.) born on September 6, 1923, who only last month went to Sandroyd School, in Surrey. It was stated that the young King would arrive in Paris on October 10 with the Yugoslav Minister in London.

A JAPANESE TYPHOON—WITH 10,000 CASUALTIES: HAVOC AND DEATH IN OSAKA.



A TRAIN OVERTURNED BY THE TERRIFIC FORCE OF THE TYPHOON THAT RAVAGED OSAKA AND WESTERN JAPAN: WRECKAGE OF A KYOTO TO OSAKA TRAIN, IN WHICH MANY WERE SERIOUSLY INJURED.



ONE OF THE SEVENTY-FIVE SCHOOLS WRECKED IN OSAKA, WHERE OVER 1000 SCHOOLCHILDREN WERE KILLED OR INJURED: RESCUE WORKERS TAKING INJURED CHILDREN FROM THE RUINS OF A SCHOOL-HOUSE.



A MOST TRAGIC EPISODE OF THE TYPHOON: A MISSION SCHOOL FOR GIRLS IN OSAKA DESTROYED, WITH THE DEATH OF TWELVE PUPILS AND INJURY TO OVER THIRTY MORE.



A NATIONAL TREASURE OF JAPAN WRECKED BY THE TYPHOON: THE ANCIENT FIVE-STORIED TENNOJI PAGODA AT OSAKA, IN WHICH FIFTEEN PEOPLE WERE KILLED BY FALLING DÉBRIS.

A typhoon, the most severe since 1917, swept over Western Japan on the morning of September 21, at a velocity of about 120 miles an hour. It continued for most of the day with unabated fury, causing heavy loss of life and immense material damage, particularly in Osaka and Kyoto. Official figures issued some days after the typhoon indicated casualties amounting to more than 10,000—including 2305 killed, 7839 injured, and 399 missing. The houses totally destroyed numbered 34,576, and more than ten times that number were severely damaged. Official estimates of the total damage to property done by the one day's storm and the floods that it caused gave the appalling figure of over £18,000,000. A tragic feature of the typhoon was the number of children who lost their lives. Thousands of them had just assembled for their morning lessons, when their schools collapsed at the sudden terrific impact, and the inmates were buried under the ruins or struck by falling beams. In Osaka alone, more than 1000 schoolchildren were killed or injured in the collapse of seventy-five school buildings. This great city—one of the largest in the world, with its population of more than two millions, mainly dependent on the textile industry—was



MARINE WRECKAGE STREWING THE OSAKA WATERFRONT AFTER THE TYPHOON: A STORM IN WHICH THOUSANDS OF SMALL CRAFT WERE OVERWHELMED IN THE INLAND SEA, AND THEIR OCCUPANTS DROWNED.

by far the worst sufferer from the typhoon. Numerous houses were destroyed by tidal-waves which crashed over the coastal districts; all traffic in the city was dislocated through landslides and damage to power stations; and among its public buildings destroyed or damaged was the Tennoji temple's famous pagoda. Many square miles of lovely countryside were devastated. The force of the wind was so great as to blow trains from their rails while in motion, as one of our photographs shows, and to tear up thousands of trees from the roots.

Customs and Colour in Papua: Dancing and Tattooing.

FROM THE PAINTINGS BY W. GILL.



A MOTU TRIBAL DANCE AT PORT MORESBY: MEN AND WOMEN IN VIVID PARAPHERNALIA—THE ANIMAL AND VEGETABLE WORLDS RANSACKED FOR THE BRIGHT COLOURS OF THEIR BARBARIC ORNAMENTS.

PORT MORESBY, in Papua, is a place of unique interest as a port of call, the natives there being still wholly free from the sophistication which has affected so many of the other ports of the South Sea Islands. Each of the numerous tribes has its own peculiar series of dances, in which the wonderful headdresses and the coloured decorations worn make a brilliant spectacle. Our upper illustration shows a Motu tribal dance in progress. The men's headdresses are of bird-of-paradise plumes, and cassowary, parrot, cockatoo, and kingfisher feathers. To these are added the fur of the spotted cuscus and strings of dogs' teeth and shells. The armlets are of shell or woven rattan, the loin-cloths of dyed mulberry bark. The woman dancing on the left wears a rami ("grass" skirt) of shredded fibre of the sago palm, dyed, while her neighbour's rami is of pandanus leaf. The parchment of the drums is snake



TATTOOING A PAPUAN GIRL FROM HEAD TO FOOT: THE ARTIST USING A TWIG OF THORNS, WHICH SHE TAPS WITH A HEAVIER TWIG AS WITH A Mallet.

or iguana skin. Below is illustrated the art of tattooing, which is practised throughout the island. In some tribes the men are tattooed; occasionally both men and women; but generally it is the women only who are thus decorated. The system varies with each tribe; but among the coastal people, who are the ablest exponents, the girls first have their faces tattooed, and then waist, hips, legs, and arms. The operation extends over years, and by the time the whole body designs are complete the girl is usually mature. Even eyelids, lips, and finger-tips are all included in the decorative scheme. The tattoo artist uses a twig of thorns, the barbs of which act as needles, and this she taps with a heavier twig as with a mallet. The "ink" is soot collected from the smoke of a certain tree, mixed with a little water. It is shown in the small dish near the bamboo pipe decorated with poker-work. The treatment is, naturally, very painful.



A NIGHT BOMBER SWOOPS DOWN ON LONDON—SEEKING ITS TARGET IN A CITY OF COUNTLESS MYRIADS OF TWINKLING LIGHTS.

Our readers will remember the drawings we gave of the air exercises to test the defences of London held last July. Here we reproduce, in colours, another picture made to illustrate that occasion by our Special Artist, G. H. Davis, who sat in the tail gun ring of a Vickers "Virginia" in one of the raids on London. The great twin-engined machine had flown in from the coast, high above a bank of billowing cloud which glowed in varying silver tones in the light of the full moon. As the aircraft neared its objective, the pilot put its nose down, and from 12,000 feet descended through the "fog" of the cloud bank and burst suddenly out on to a totally different scene. It is that instant that this drawing recaptures. Seen from the air a great city takes on a strange new beauty after dark. Ten thousand feet below the black bomber there glowed and sparkled, as far as the eye could

reach, countless myriads of tiny lights. It was London in a new guise: The streets marked as darker lanes, the open spaces as blacker spots in the blackness, the river a faint ribbon too distant to show any sign of life, the carpet of pin-points of light from which rose the glaring white beams of the searchlights like firework displays—the whole panorama seemed unreal and revealed nothing of the constant roar and bustle of the city. The noise of the bomber's engines was all that could be heard. And here we may mention that in future night bombers are likely to be quieter than hitherto. It was announced on September 20 that the Air Ministry had approved a silencer for aircraft engines, and that it was likely to be used in the latest R.A.F. night bombers, making them very difficult to locate at any height above 10,000 feet. Aircraft no noisier than trains are expected before long.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES MADE IN FLIGHT.

A KANDYAN ROYAL THRONE RETURNED.



THE DUKE OF GLOUCESTER'S STATE DRIVE THROUGH COLOMBO, WITH VAST CROWDS LINING THE STREETS: THE ARRIVAL OF HIS ROYAL HIGHNESS IN CEYLON BEFORE HIS RESTORATION OF THE KANDYAN THRONE.



THE DUKE OF GLOUCESTER (SEATED, LEFT CENTRE) RESTORES THE THRONE AND CROWN OF THE KANDYAN KINGS TO THE GOVERNMENT OF CEYLON: THE GOVERNOR, SIR REGINALD STUBBS, READING THE ADDRESS OF WELCOME.



THE PERAHERA, A TORCHLIGHT PROCESSION OF CHIEFS, DANCERS, MUSICIANS, AND ELEPHANTS, THREADS ITS WAY THROUGH THE STREETS OF KANDY: PAGEANTRY TO MARK THE ROYAL VISIT TO THE ANCIENT CAPITAL.

The Duke of Gloucester, on his way to attend the centenary celebrations of Victoria and Melbourne, arrived in Ceylon on September 20, and made a State drive through the streets of Colombo. A rapturous welcome awaited his Royal Highness at Kandy, the ancient capital of the Sinhalese kingdom up in the hill country of Ceylon, where, on September 23, he restored to the island, amid extraordinary pageantry and ceremony, the throne and crown of the Sinhalese kings. It was 119 years since they had been taken to England. Our readers will recall the photograph and description of the throne given in our issue of September 29, and that of the crown in our issue of October 6. Great preparations had been made for the Duke's visit to Kandy, and many thousands flocked to the town from outlying districts. The presentation took place in the audience hall of the ancient Sinhalese kings, and fifteen hundred spectators witnessed the Governor (Sir Reginald Stubbs) receive the King's gracious gifts from the hands of his son. At nightfall a *perahera* was held in honour of the Duke, nearly a hundred elephants taking part in the procession.

A BRITISH ROYAL EFFIGY RENOVATED.

This effigy is the latest of the famous Westminster Abbey "wax-works" to be cleaned by the authorities of the Victoria and Albert Museum. The ancient custom of carrying a wax effigy of the sovereign at the royal funeral does not seem to have been observed when Queen Anne was buried, in Henry VII.'s Chapel, on August 24, 1714. Within the next few months a sum was paid for "the head and hands of Queen Anne," but not until 1740, apparently, were the existing clothes of the effigy bought. Between 1765 and 1768 repairs were made to the robes and the head. This figure was made for a society consisting of certain Abbey officials. Mr. Lawrence E. Tanner, Keeper of the Abbey Muniments, writes: "It became the custom for them to add to the genuine funeral wax effigies shown to the public for a small extra fee. In this way the figures of King William and Queen Mary, Queen Anne, Chatham, and Nelson were added to the collection." Previous illustrations of other effigies renovated appeared in our issues of April 22, July 1, and November 25, 1933, and March 31 last.



BEFORE CLEANING: A WAX FIGURE OF QUEEN ANNE IN ROYAL ROBES, HOLDING THE ORB AND SCEPTRE—ONE OF THE WESTMINSTER ABBEY EFFIGIES, BUT NOT (LIKE OTHERS) MADE TO BE CARRIED IN PROCESSION AT THE FUNERAL.



AFTER CLEANING: THE SAME WAX EFFIGY OF QUEEN ANNE IN HER LATER YEARS, WITH "THE ROUND AND COMELY FACE" AND "RATHER PETULANT EXPRESSION" AND WHAT KNELLER CALLED "THE MOST BEAUTIFUL HANDS IN THE KINGDOM."

A WINDOW ON THE WORLD: NEWS ITEMS OF THE WEEK.



"RAINBOW" FLYING A PROTEST FLAG IN THE FINAL RACE FOR THE "AMERICA'S" CUP: THE DEFENDER OVERHAULING "ENDEAVOUR" IN THE DECISIVE CONTEST.

The sixth and final race for the "America's" Cup, as mentioned in our last issue, resulted in a win for the defender, "Rainbow." In this race both boats flew protest flags, arising from the starting manoeuvres after the five-minute gun. Mr. Vanderbilt apparently hoisted his flag in order to forestall "Endeavour's" protest. Mr. Sopwith, however, after getting the start and being fairly beaten, withdrew his protest, and the case was therefore not submitted to a decision.

A BISON'S HEAD DISPLAYED IN AN ENGLISH CHURCH: A GIFT TO EGHAM FROM MEMBERS OF THE ORDER OF BUFFALOES.

This magnificent head of a bison, our correspondent informs us, has been sent to England by Canadian members of the Order of Buffaloes, and, as an appropriate symbol of that Order, is to be built into the organ which local Buffaloes are presenting to Egham Parish Church. Our photograph shows the head on view in the chancel, where it was set up for temporary display.



FRANCE'S TRIBUTE TO THE B.E.F.: A MONUMENT TO BE ERECTED AT BOULOGNE.

A figure of Britannia, consisting of a single mass of solid bronze 90 ft. high, and mounted on a huge rock pedestal, is to be set up on the cliff at Boulogne to commemorate the landing in 1914 of the British Expeditionary Force which fought at Mons. Our photograph shows the model. The work, by M. Pierre Steene, will be inaugurated next August.



FRANCE'S TRIBUTE TO HER AMERICAN ALLIES: A MONUMENT ERECTED NEAR BORDEAUX.

This memorial has been set up on the seashore near Bordeaux to perpetuate two memories. The first is the landing of the first contingents of American troops to fight in France in 1917; and the second is the embarkation of Lafayette for America in 1777, when he sailed to put his sword at the service of America's struggle for independence.



NEW SENTRY-BOXES FOR THE ÉLYSÉE PALACE: CEMENT STRUCTURES REPLACE THE OLD WOODEN ONES.

The Palais de l'Élysée, the official Paris residence of the President of the Republic, has recently been adorned by the erection of new cement sentry-boxes, replacing the old ones of painted wood by which the Presidential Palace Guards used to stand. Our photograph shows one of the new boxes, with its modern and dignified design.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A SEVENTEENTH-CENTURY SPANISH BUST OF OUR LADY OF SORROWS.

Throughout the Catholic countries of Europe, while the Counter-Reformation was making itself felt, and especially in Spain, religious thought and religious art became absorbed in an atmosphere of mourning and gloom. The sculptor of this intensely moving and dramatic bust, endowed with an unusual technical skill, has gone almost beyond the limits of his material to heighten the sensation of tragedy and grief. The carving has been attributed to Martinez Juan Montanez (1568-1649).—[Copyright Reserved.]

BOOTS WORN BY QUEEN ALEXANDRA AT HER FIRST FANCY-DRESS BALL IN THIS COUNTRY: AN EXHIBIT AT THE SHOE AND LEATHER FAIR.

The International Shoe and Leather Fair opened at the Royal Agricultural Hall on October 8, and was to continue until October 12. It is the largest exhibition of its kind in the world, and attracts buyers to London from many countries. These highly decorated boots are among the exhibits—as also are the first walking-shoe worn by King Edward VII., and a satin shoe which he wore as a child at a fancy-dress ball, where he represented Henry VIII.



THE GRAVE DISORDERS IN SPAIN: STRIKES AND FIGHTING IN MADRID.



ONE RESULT OF THE GENERAL STRIKE IN SPAIN: LITTER IN A MADRID STREET LEFT UNCOLLECTED THROUGH THE MUNICIPAL WORKMEN HAVING CEASED THEIR OPERATIONS.



A SIGNIFICANT INDICATION OF FOOD SHORTAGE IN MADRID OWING TO THE GENERAL STRIKE: A LONG QUEUE OF PEOPLE, CONSISTING MOSTLY OF WOMEN, WAITING PATIENTLY IN THE STREET IN THE HOPE OF OBTAINING SUPPLIES AT GROCERS' SHOPS.



GOVERNMENT FORCES IN ACTION IN CENTRAL MADRID: A PARTY OF ARMED CIVIL GUARDS MAKING A CHARGE TO DISPERSE A THREATENING CROWD OF REVOLUTIONARIES: A DRAMATIC INCIDENT OF THE STREET FIGHTING WHICH LED TO MANY CASUALTIES ON BOTH SIDES.



CAPTURED REVOLUTIONARIES, WITH RAISED HANDS, BEING SEARCHED BY CIVIL GUARDS ARMED WITH RIFLES: A SCENE AFTER A FIGHT IN THE CENTRAL DISTRICT OF MADRID DURING THE RECENT DISTURBANCES.

The outbreak of the grave disorders in Spain is said to have been due to the fact that the Prime Minister, Señor Lerroux, in forming his coalition Cabinet, included three members of the semi-Fascist Catholic Party. The Socialists, it was reported, saw in this the first step towards crushing the Labour movement, and so they promptly called a general strike throughout Spain, with a view to upsetting the Government and turning out the Fascist element. The strike began on the night of Friday, October 5, and on the following day the trouble developed into a revolutionary movement and firing began in Madrid. The Government offices and Civil Guard barracks were attacked, shots were fired at the Chamber of Deputies, and attempts



THE COALITION CABINET WHOSE COMPOSITION IS SAID TO HAVE OCCASIONED THE REVOLUTIONARY OUTBREAK: ITS FIRST SESSION, WITH SEÑOR ALEXANDER LERROUX (CENTRE BACKGROUND) PRESIDING AS PRIME MINISTER.

were made to seize the telephone building. These attacks were repulsed, but sniping at the police from side streets and the roofs of houses continued for several hours. At 10 p.m., Señor Lerroux delivered a broadcast address, proclaiming a state of war throughout Spain, and the presence of troops in the streets had a reassuring effect. The casualties in Madrid were roughly estimated (on October 7) at 12 dead and 50 wounded. Several hundred arrests were made. On the 9th it was reported that there had been further fighting, and that there was no sign as yet of the collapse of the revolt in the capital. The revolutionaries had adopted guerrilla tactics, which the Government forces found very difficult to deal with.

THE GRAVE DISORDERS IN SPAIN: ARTILLERY BOMBARDMENTS IN BARCELONA; AND A NIGHT OF BATTLE THAT ENDED THE TWELVE-HOUR CATALAN REPUBLIC.



EFFECTS OF BOMBARDMENT BY FIELD ARTILLERY: THE DAMAGED FAÇADE OF THE CENTRO DE DEPENDIENTES, THE HEADQUARTERS OF THE UNION OF OFFICE AND SHOP EMPLOYEES—(INSET) GENERAL DOMINGO BATEY, COMMANDER OF THE SPANISH GOVERNMENT TROOPS.



THE CAPTURE OF THE CITY HALL, BARCELONA, IN WHICH THE MAYOR AND MEMBERS OF THE MUNICIPAL ADMINISTRATION, SUPPORTERS OF THE SEPARATIST MOVEMENT, HAD FORTIFIED THEMSELVES: INFANTRY OF GENERAL BATEY'S FORCES ENTERING THE BUILDING, WHICH WAS MUCH DAMAGED BY BOMBARDMENT AND WAS FLYING THE WHITE FLAG (TOP LEFT).



THE SURRENDER OF THE GENERALITAT PALACE, BARCELONA, WHERE DON COMPANYS AND MEMBERS OF HIS NEWLY-PROCLAIMED GOVERNMENT FORTIFIED THEMSELVES: THE TOP OF THE FAÇADE (WITH A WHITE FLAG TO RIGHT OF A COAT-OF-ARMS)—(INSET) DON COMPANYS.



THE BOMBARDMENT OF THE SEPARATIST STRONGHOLD AT THE CENTRO DE DEPENDIENTES SHOWN IN THE FIRST PHOTOGRAPH IN THE UPPER ROW: ARTILLERYMEN OF GENERAL BATEY'S FORCES IN BARCELONA LOADING THEIR FIELD-GUN UNDER THE SHELTER OF ITS SHIELD—WITH AN AMMUNITION WAGON ON THE LEFT.



SEPARATISTS TAKEN PRISONER AFTER THE CAPTURE OF THE CITY HALL AT BARCELONA BY THE TROOPS OF GENERAL BATEY, UNDER MILITARY GUARD: A TYPICAL GROUP OF REVOLUTIONARIES WHO ATTEMPTED TO SET UP A SEPARATE CATALAN REPUBLIC IN OPPOSITION TO THE CENTRAL GOVERNMENT AT MADRID.



IN THE ACT OF SURRENDERING TO THE TROOPS OF GENERAL BATEY, WHO COMMANDED THE SPANISH GOVERNMENT FORCES AT BARCELONA: MEN OF THE SEPARATIST RANK AND FILE COMING IN WITH THEIR HANDS UP—SOME OF THE PRISONERS, WHOSE TOTAL NUMBER WAS ESTIMATED AT ABOUT A THOUSAND.

As noted on another page, the formation of Señor Lleroux's new Cabinet was followed very shortly by a Revolutionary General Strike throughout Spain. The strike began on October 5. On the 6th, the Regional Government in Barcelona endeavoured to establish a Provisional Spanish Republic there, in opposition to the powers in Madrid. At 8.15 on the night of October 6, the Catalan President, Don Luis Companys, proclaimed the Catalan State of the Spanish Federal Republic, standing on the balcony of the Generalitat Palace, in which the Catalan Government and leaders had fortified themselves, just as the Mayor and Members of

the Municipal Government had in the City Hall across the square. While the Catalans were rejoicing, two hours after the Proclamation, General Batet's troops appeared on the scene. Thereupon, reported the Barcelona correspondent of "The Times," soldiers of the Separatist Party, the Estat Catala, in citizens' clothing, but wearing the Separatist Insignia on their sleeves, attempted to oppose their passage near the Post Office, and firing began. The troops then advanced on the Generalitat Palace, driving back the Catalan police. They reached the Square and were met by firing, which began a battle lasting through the night

until six in the morning. The troops trained trench-mortars on the palace, and also on the City Hall. The façades of both were much damaged. About 5 a.m., a heavy bombardment of the City Hall began, and those in the Generalitat, seeing that the City Hall would soon be taken and fire directed from it against themselves, decided to surrender and sent out a uniformed guard with a white flag. The attacking troops then entered the building, and the leading Separatists within were detained. Among those taken prisoner was Señor Companys. He and others were placed on board a ship in the harbour. Meanwhile the troops

had bombarded with field artillery the headquarters of the Union of Office and Shop Employees, a building called the Centro de Dependientes, known to contain large supplies of arms. The military casualties in the Barcelona fighting were reported later to be 12 dead and 10 wounded, and there were 20 civilian dead in the central mortuary on October 8. It was feared, however, that the death-roll would prove larger. The number of prisoners taken was estimated at about 1000. By that time it was stated that the Spanish Government troops, though still under attack, were masters of the situation.



ASSASSINATION.

The scene at the assassination of King Alexander of Yugoslavia and M. Barthou is vividly shown in this wonderful photograph. The assassin is beside the car, just after he had fired the fatal shots, being cut down by Lieut.-Col. Piolet (on horseback), of the 141st Infantry Regiment, who had been riding at the side of the car. The blade of the Colonel's sword is faintly visible, and the assassin has his hand to his head; while the chauffeur has seized his coat to prevent him escaping. A telegraphed photograph taken at almost the same moment appears on another page, but the above, with its much clearer definition, forms a unique record of the tragedy, and a remarkable addition to the many historic photographs published in our pages.

The World of the Theatre.

By J. T. GREIN.

THE RED LIGHT OF VULGARITY.

THE news that one of our music-hall pundits has assumed the part of censor of variety shows and kindred entertainments was not entirely unexpected. For some time past there has reigned in theatre-land and the world of variety an uncomfortable feeling, that, in dialogue, gesture, and attire, the stage was skating on very thin ice. We have had these periods before, since the eighteenth century, when ribaldry was universal and accepted. We have had them in the mid-Victorian era, say Ada Menken's day; we have had them in the so-called "Naughty 'Nineties"; but all that was child's play compared with what we see and hear on the stage of to-day. Formerly the *double entente* was in vogue and tolerated, because, more often than not, there was wit under the cerulean hue. But nowadays the "double meaning" has yielded to a twin *jeu de mots* so direct that it is beyond all verbal disguise, and calls a spade a spade without blush or discretion. And the rubicund adjective for which Mr. George Bernard

the public in general, and insult those patrons who, in these days, have learned to appreciate realism, but to whom pruriency is ethically repellent. For even worse than these everlasting scenes of young unmarried people revelling in the discussion of—what I would call discreetly—"free unions," are the many applications of the word that hurts our tympanum and riles our racial sensitiveness to what is gross and discordant.

These things do not matter so much in other idioms—in French, indeed, they are the pickle of the histrionic *régale* which kindles but does not irritate. But in English the effect is indescribably disagreeable—compared with it, a falsetto note sounds like perfect harmony. Nor is this pandering to the unæsthetic mind—to call it so politely—defensible. Our wonderful language, one of the richest, mellowest in the world, is so variegated that it can drape the equivocal phrase in muslin instead of the coarse woof of sack-cloth. The Bard has taught us that, and it is a thousand pities that his example is so often ignored by the dramatists of our time, who seem to rate the playgoer of to-day at the low valuation of Pope when he wrote: "To endeavour to work upon the vulgar with fine sense is like endeavouring to hew blocks with a razor."

VITALITY IN PLAYS.

A play by such a fine writer as Miss Clemence Dane naturally commands our attention, for she is not only a novelist whose wide canvases glow with imaginative life, but a playwright who knows how to use her stage and how to establish her characters on it so that we can accept them. "Moonlight is Silver," at the Queen's, is a study of jealousy and suspicion eating at the vitals of true love, and such is the passion of doubt that it drives innocence to confess guilt and the lover to undermine his own affection. How far is this compulsion true? It is the answer to that question which will measure for you the stature of the play. If Stephen's doubtings in his delightful and vivacious Josephine persuade you that, because of them, he would put her on the rack, then there is a play before you instinct with genuine life. But this Stephen, portrayed by Mr. Douglas Fairbanks, junior, with winning grace, crosses the line of credibility in his unreason, and at once we are aware that behind the figure is the hidden hand of the playwright. No study could be more charming, more beautifully presented, more full of sparkle and intelligence than that of Miss Gertrude Lawrence; and it is the transparent, both of the writing and the performance, which is not only the play's distinction, but the revelation that in the characterisation of Stephen the pen has vacillated. Hence, in spite of the quality of interpretation, we cannot wholly accept his behaviour. The two chief characters move against a background of well-observed people, each individual and neatly etched—the quiet persuasion of Miss Helen Haye's grandmother, so excellently done; the pomposity, never emphasised into caricature, of Mr. Cecil Parker's brother; the suffering fidelity of Mr. Barry Jones's drawing of Charles; the persuasive integrity of Miss Martita Hunt's Barbara Dawe, and the delightful authenticity of the

Dorcy of Miss Alexis France. For this is a play of no mean calibre. It has a dialogue that, despite its unevenness, rings true—it scintillates and it penetrates, and only when the emotion is too forced does it crack in credibility.

Vitality is the essence which permits revivals, and how successful and delightful these may prove when the



LESLIE HENSON'S BRILLIANT CLOWNING IN "LUCKY BREAK": A NEW MUSICAL COMEDY AT THE STRAND THEATRE.

This scene from "Lucky Break," by Douglas Furber from a play by Harlen Thompson, shows Leslie Henson as Tommy Turtle, Adele Dixon as Geraldine Flower, David Hutcheson as Paul Turpin, and Charles Stone as Blotch (left to right).

Shaw obtained citizen's rights; the invocation of God in and out of season, and beyond urge or necessity; the curse of "go to —," have become such currency that nobody takes umbrage or would dare to protest. They are part and parcel of our *insouciant* manners since the war.

More serious than these trifling errors of taste are the materials employed in so many performances as it were to lure the sophisticated playgoer and to tickle his jaded palate. About the general drift towards nudity unashamed I will say as little as possible, nor discuss whether it is a sign of degeneracy. This paradisiacal drift has swamped the world of the theatre in every country like the Flood. Compared with it, the notorious *can-can* of Paris was a model of decorum. No one seems to think that this influence is depoeitising and destroys the most delicate illusions of mankind.

Still, nudity has the excuse of female beauty. But there is no justification whatever for insinuating tendencies and outspoken so-called "directness" in plays which becomes more rampant in our theatres. I am by no means a prude; I am too much of a cosmopolite for that; but I frankly admit that there are scenes and expressions in some of the current plays which make me blush—not for myself, but for the sake of my neighbour, who may be a girl or a woman whose reactions to the spoken word or the wild guffaws of the crowd—society, as well as *hoi polloi*—I can surmise but not fathom. There are at least half-a-dozen plays in London, as I write, which contain some episodes, and countless "repartees," which no well-bred man would utter nor any lady tolerate in her drawing-room. Yet in the theatre they glide off the tongue with the swiftness of a ski, and are received in the auditorium with intense laughter in which the practised playgoer detects the would-be bewilderment of the owerawed, as well as the salacious savouring of the amorously inclined gourmand. The universal providers of these amenities seem not to be aware that, by serving up the vulgar, they lower the taste of



"EDEN END," AT THE DUCHESS THEATRE: GEOFFREY FARRANT (FRANKLYN BELLAMY), STELLA KIRBY (BEATRIX LEHMANN), AND CHARLES APPLEBY (RALPH RICHARDSON) IN A SCENE FROM MR. PRIESTLEY'S NEW PLAY.

play will bear the test and the production does justice, can be demonstrated by a visit to the Winter Garden, where Molière and Shaw provide an entertainment gay, witty, and rich with good things. We are all familiar with our Shaw, and "Androcles and the Lion" is familiar too, and if Molière's "Love is the Best Doctor" is less well known in our theatre, "L'Amour Médecin" shares beneath its decoration the same comic genius and makes a happy prelude. It is sufficient to say that these two pieces, by their merits of entertainment, fill an evening with such rare pleasure that it is no gamble to go to the Winter Garden.

At the Duke of York's Mr. P. G. Wodehouse, in collaboration with Mr. Guy Bolton, amuses us with his "Who's Who?" Now Mr. Wodehouse is a born *farceur*, and who reads him must laugh.

No one may capture the secret of his vitality, but we may discover where it hides. Not in portraiture nor yet in episode, for this is too evidently apparent when his work comes to the stage, and at the Duke of York's we should yawn if these were the only assets. But we not only watch, we listen; and it is in his inconsequential chatter, his eccentricities of dialogue, his surprising twists of talk, that we find ourselves stimulated into laughter. Is that enough? Not when there is no vitality of an idea to propel it; not when the movement is so calculated or the absurdities so consciously devised.

Vitality is a magic which resists definition, for "The Moon in the Yellow River," at the Westminster, is so full of contradictory elements, so thick with symbolisms, and so subtle in its allusions, that one might feel it could never get going on the stage. Yet this Irish comedy of Mr. Denis Johnstone is curiously alive, and there is no escape from its fascination. Space alone prevents detailed analysis. All I can say is that this is a play to see, for, whatever its faults (and they are present), they are redeemed by its glowing vitality.



PIRANDELLO AT THE ROYALTY THEATRE: CARL SALTER (PETER GODFREY), ELMA (JEAN FORBES-ROBERTSON), AND ALFREDO BOFFI (KYNASTON REEVES) IN "AS YOU DESIRE ME."

Miss Jean Forbes-Robertson, now manager at the Royalty Theatre, repeats her previous success in a part she played last year. "As You Desire Me," by Luigi Pirandello, translated by André Zaro, began its run on October 1.

CROWNING THE CATTLE TO CELEBRATE A LUCKY SUMMER: THE END OF A SEASON WITHOUT ACCIDENTS IN BAVARIA.



CELEBRATING THE END OF A SUMMER PASSED WITHOUT ACCIDENTS ON MOUNTAIN PASTURES IN EASTERN BAVARIA: (LEFT) THE COWS, GAILY DECORATED TO MARK THE OCCASION, BEING DRIVEN DOWN FROM THE HEIGHTS; AND (RIGHT) FIXING THE RUSTIC CROWN ON THE HEAD OF THE LEADER, WHILE THE GREAT COW BELL IS HELD READY.



WHILE a summer which has been lavish in its favours to the holiday-maker in this country has come to an end with little other celebration than the lifting of certain water restrictions, the passing of the season has, doubtless, been marked on more than one mountain-side in the highlands of Eastern Bavaria by such scenes as those depicted on this page. When the time comes for driving the cattle down from their mountain pastures to the valleys, the peasants and herdsmen celebrate their gratitude to Providence for protection on the mountains in the way illustrated. If the season has been a good one, and free from accidents to man or beast, the cattle are gaily adorned after certain traditional fashions, and the business of driving them down into the valleys takes on the character of a rustic ceremony. In this procession the simple piety of the people finds a place for a cross, in token of their thankfulness; and this emblem is borne by the leading beast of the herd.



A PICTURESQUE SIGHT WHICH MARKS THE COMING OF AUTUMN IN CERTAIN DISTRICTS OF BAVARIA: COWS HEADING FOR THE VALLEY, GAILY DECKED WITH FLOWERS AND FLAGS AND EMBLEMS IN CELEBRATION OF THE LUCKY SUMMER.



DECORATIONS USED BY THE BAVARIAN PEASANTS WHEN THEY BRING THEIR CATTLE DOWN FROM THE MOUNTAINS IN THE AUTUMN: (LEFT) THE LEADING COW WITH A CROWN AND CROSS AND OTHER FINERY; AND (RIGHT) THE BIG COW BELLS BEING CLEANED FOR THE OCCASION.



NEWS ITEMS BY PHOTOGRAPHY: OUTSTANDING EVENTS AND PERSONALITIES.



A NOTABLE SOUTH AFRICAN VISIT TO ENGLAND: GENERAL SMUTS GREETED AT CROYDON AIRPORT BY HIS DAUGHTER, MRS. BANCROFT-CLARK.

General Smuts arrived at Croydon Airport on October 4. The purpose of his visit was to deliver his Rectorial address at St. Andrews, but he also attended the Privy Council, on October 5, at which the King formally consented to the marriage of Prince George to Princess Marina. General Smuts was greeted at Croydon by representatives of the Dominions Office and the Air Ministry, and by the Acting High Commissioner for South Africa and Sir Abe Bailey.



THE CONSERVATIVE CONFERENCE AT BRISTOL: THE OPENING OF THE CONFERENCE BY MISS REGINA EVANS, THE CHAIRMAN.

The sixty-first Annual Conference of the National Union of Conservative and Unionist Associations opened at Colston Hall, Bristol, on October 4. Miss Regina Evans, chairman of the Central Council, was in the chair. The first day of the Conference was made notable by the narrow majority (twenty-three) that voted for an amendment to a resolution proposed by Sir Henry Page Croft, attacking the India White Paper procedure.



DR. J. M. MACMILLAN: THE NEW BISHOP OF GUILDFORD.

Dr. John Victor Macmillan, Bishop Suffragan of Dover, Canon of Canterbury, and Archdeacon of Maidstone, has been appointed Bishop of Guildford in succession to Dr. John Harold Greig, who has resigned. Dr. Macmillan worked for three years at Bethnal Green, and was one of the residents at the Oxford University Settlement, to which he went in 1899.



JUDGE HOLMAN GREGORY: NEW RECORDER OF LONDON.

Judge Holman Gregory, K.C., was appointed Recorder of the City of London, in succession to the late Sir Ernest Wild, K.C., on October 9. He was Liberal M.P. for South Derbyshire from 1918 to 1922, Recorder of Bath, 1916-1924; and Recorder of Bristol, 1924-1929, when he went to the Mayor's and City of London Court, becoming Common Serjeant in 1932.



A GREAT-GRANDCHILD FOR THE EX-KAISER: A GROUP AT THE CHRISTENING OF THE DAUGHTER OF THE ELDEST SON OF THE EX-CROWN PRINCE.

Our photograph was taken at the christening of the daughter of the former German Crown Prince's eldest son, Prince Wilhelm of Prussia. In 1933 Prince Wilhelm morganatically married Fräulein Dorothea von Salviati, in defiance of his family. The baby's birth, however, has brought about a reconciliation with the Crown Prince, who is here seen in uniform, with the ex-Crown Princess on the left. The baby is held by her mother, with the father standing immediately behind.



THE VANDERBILT CHILD CASE: GLORIA VANDERBILT, THE LITTLE HEIRESS, WHOSE MOTHER HAS TAKEN ACTION TO SECURE CUSTODY OF HER.

Mrs. Reginald Vanderbilt's action in the Supreme Court at New York, which, as we write, is proceeding, is aimed at securing the legal custody of her ten-year-old daughter, Gloria Vanderbilt. Gloria Vanderbilt, when the trial opened, was in the charge of her aunt, Mrs. Payne Whitney.



A BIG NEW FISH DOCK AT GRIMSBY: THE SCENE AT THE OPENING CEREMONY BY SIR HENRY BETTERTON; WITH THE TRAWLER IN WHICH HE ENTERED THE NEW DOCK.

The new fish dock at Grimsby, which has taken four years to complete and cost nearly £1,700,000, was opened by Sir Henry Betterton, Chairman of the Unemployment Board, on October 4. The dock adds thirty-seven acres to the existing water area, and, it is claimed, makes the port's supremacy in the fishing industry unchallenged. Sir Henry Betterton entered the new dock in the steam-trawler "Grimsby Town," breaking a silk ribbon across the inner end of the dock. After a tour of the dock, he disembarked and performed the opening ceremony from a ceremonial dais.



Whitbread & Co., Ltd.

H.S. & Gilbert Crawford

A Dressing-Room Snack before "Mr. Whittington" turns again

Miss Elsie Randolph and Mr. Jack Buchanan
caught by the colour camera



Craven "A".



SOLD EVERYWHERE

10 for 6^d
20 for 1/-

MADE BY CARRERAS

... the things she appreciates about Craven "A"?

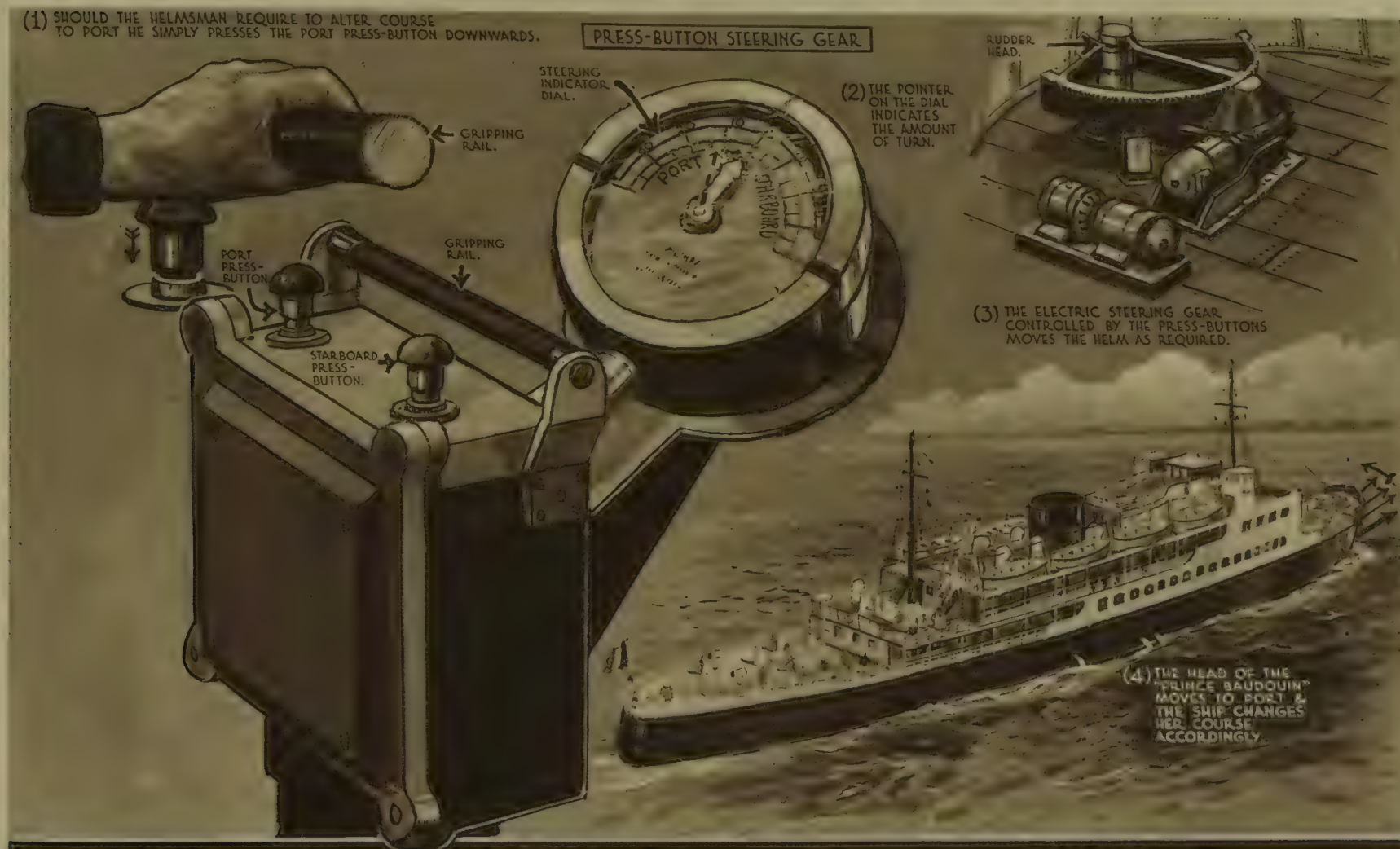
Their unvarying quality, their smooth flavour and that

finishing touch of excellence—their natural cork tip...

'they do not affect my throat...'

STEERING SHIPS BY PRESSING A BUTTON: A NEW FORM OF GEAR.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. BY COURTESY OF THE BELGIAN NATIONAL RAILWAYS.



PRESS-BUTTON STEERING AS SUPPLIED ON THE "PRINCE BAUDOUIN," RUNNING BETWEEN DOVER AND OSTEND : A FURTHER EVOLUTION OF THE ORIGINAL SIMPLE TILLER.

The ship's wheel, which has been in use for over two hundred years for controlling the helm of large ships and which superseded the whip-staff which, in its turn, had ousted the simple tiller, is now threatened by an ingenious new form of "press-button" steering gear. The new 25-knot motor-ship "Prince Baudouin," owned by the Belgian National Railways and now running on their Dover-Ostend service, is remarkable for the fact that she is the first of the regular cross-Channel boats to be steered simply by pressing buttons. In the bridge house are two sets of this new gear, one for use when the ship is going ahead and one for use when going astern, the latter being employed at the end of the run both at Dover and Ostend. The steering controls are very simple to operate. There

are two press-buttons which through relays directly control the electric motors for moving the rudder to port and starboard. The helmsman grips a mahogany rail, the palm of his left hand resting on the button controlling any turn to port, and his right hand on the button controlling the starboard turns. By the amount of the pressure exerted the degree of turn is controlled, and the degree of turn is indicated on the dial attached to the instrument. For the use of the officer on duty, steering repeaters are placed in the bridge shelters at the port and starboard ends of the bridge. The helmsmen, after a little practice, become as expert with the "buttons" as they were with the wheel; and, of course, far less physical effort is required with the new type of control.

DRAUGHTSMEN, MEDALS, AND FIGURES IN WOOD— INCLUDING A CATHERINE OF ARAGON.



BOXWOOD MODELS FOR MEDALS—GERMAN WORK OF THE SIXTEENTH CENTURY: (LEFT) A PORTRAIT OF ANNA KOLB, PROBABLY BY A NUREMBERG ARTIST; AND (RIGHT) A PORTRAIT OF A YOUNG MAN. (NATURAL SIZE.)



GERMAN SIXTEENTH-CENTURY DRAUGHTSMEN: (LEFT) BEARING A DOUBLE PORTRAIT OF ULRICH AND KASPAR VON FRUNDSBERG; AND (RIGHT) A PORTRAIT OF HENRY VIII.'S FIRST QUEEN, CATHERINE OF ARAGON. (NATURAL SIZE.)



AN ALLEGORICAL GROUP (TWO VIEWS) IN BOXWOOD—OF THE SEVENTEENTH CENTURY, PROBABLY GERMAN: A WOMAN EATING A HEART AND A BOY STRUGGLING WITH A SNAKE—THE MEANING OF THE ALLEGORY UNCERTAIN.

These interesting and beautiful objects in wood have lately been acquired by the Victoria and Albert Museum—all, with the exception of the Japanese figure, purchased under the bequest of Captain H. B. Murray. We may add the following details to those given below the illustrations. The Anna Kolb medal is probably by a Nuremberg artist; and the subject, presumably, was a member of the family of Kolb to whom there is a family monument in the Egiduskirche at Nuremberg. The young man on the medal on her right has not been identified, but the medal, dated 1543, may probably be attributed with fair certainty to the South German carver the Master of the Blarer, a pupil of Hans Kels.—A number of boxwood and composition draughtsmen dating from the sixteenth century, and similar to those illustrated here, are in existence bearing portraits of royalties or famous persons. The double portrait shown is presumably of Ulrich and Kaspar von Frundsberg. The features bear a close resemblance to those on



A KWANNON: A FRAGMENT OF A BEAUTIFUL JAPANESE FIGURE IN WOOD, WITH REMAINS OF LACQUER—POSSIBLY OF THE FUJIWARA PERIOD (EIGHTH TO TWELFTH CENTURY A.D.), WHEN SCULPTURE FLOURISHED IN JAPAN.

the medals by Hagenauer, and the similarity is especially noticeable with Kaspar, where the subject is represented with the same hat, costume, and jewel. Ulrich von Frundsberg was admitted a member of the Teutonic Order of Knights in 1507. Kaspar was a soldier of distinction who fought in Italy with Charles V. against the Turks and against France. The other draughtsman illustrated is inscribed on the back: "Henricus VIII. Catherina Coniunx." The profile bears a close resemblance to contemporary portraits of Catherine of Aragon, and the lettering compares with that to be found on the back of Mercator's (the geographer's) medal of himself, which dates from the same period.—The meaning of the allegorical group is uncertain, but similar groups of figures are to be found in representations of Hell. It is not impossible that this group may be Italian work.—Kwannon, or Kwan-yin in China, is the "goddess of mercy" of Buddhism.—[REPRODUCTIONS BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.]



A GREAT GIFT TO THE NATIONAL GALLERY: "THE GRAHAM CHILDREN,"
BY WILLIAM HOGARTH (1697—1764).

ONE OF THE BEST ENGLISH "CONVERSATION PIECES": A PAINTING TO BE LEFT UNPROTECTED BY GLASS, AT THE REQUEST OF THE DONOR, LORD DUVEEN—AN EXPERIMENT THAT WILL BE WATCHED WITH INTEREST. (64 IN. BY 71 IN.)

The Director of the National Gallery announces the gift of the above delightful Hogarth to the collection at Trafalgar Square. The nation is indebted to Lord Duveen of Millbank for this picture, which has not been seen in public since 1882, and is certain to be as popular as it is unquestionably fine. It was painted in 1742, and the little boy in the group can be identified as Richard Robert Graham (1734-1816), afterwards apothecary to the Royal Hospital, Chelsea. In 1814 the picture was in the possession of a descendant of the original owner, a Mr. Graham of Chelsea. It then passed into the hands of the well-known dealer Seguler, who sold it to George Watson-Taylor, M.P. It was bought for 90 guineas, by the second Lord Normanton, from whose collection Lord Duveen acquired it. His own generation—and, indeed, many shrewd critics up to the end of the nineteenth century—regarded William Hogarth as a notable moraliser, as a skillful deviser of anecdotes in a series of stage-scenes with appropriate furnishings, as a story-teller of extraordinary ability, but not as a great painter, pure and simple. To-day we find his famous "Marriage à la Mode" tedious by comparison with the wonderful single figure of "The Shrimp Girl" in the National Gallery; we recognise in that and similar portraits a breadth and quality that seem to have escaped the notice of himself, his own friends and his later admirers. In "The Graham Children" he emerges triumphantly from a more ambitious ordeal—he appears before our surprised and delighted eyes as the painter of one of the best conversation pieces in the history of English art. It is possible to find fault with the picture—to complain, for example, that the bird-cage, intended to be nearest to the spectator,

is not quite near enough; but apart from that very minor defect, this large canvas is a miracle of easy organisation, subtle but accurate detail, and a most engaging understanding of care-free childhood. In its new home it will surely draw the town, and will please both painters and those whose only criterion of a picture is the beauty of its subject. Certain passages in it are of singular excellence, notably the figure of the little boy, and the dress of the girl holding the cherries. One's first impression is of the gayest and happiest and most agreeable family it is possible to imagine: then one begins to look at the details, and these will repay careful study. The silver fruit basket on the left is typical rococo style of the 1740's, and might well have been made by Paul Lamerie himself: the clock, with the gilded baby Time and ebony case, dates from the 1720's, and is good enough to have come from the workshop of George Graham, Tompion's successor: the baroque go-cart in which the youngest child is seated is beyond the dreams of the modern nursery. The cat is typical Hogarth, devilish and expectant, but not without a sense of humour. The flowered skirt of the girl dancing is wonderfully set off by the lovely blue dress of her sister, and admirably balanced by the greenish-brown suit of the boy who laughs as he plays his hurdy-gurdy. Hogarth found English painting a pale echo of Vandyck: he left it sure of its place in the world, and this new acquisition is a final proof of his achievement. The donor has made one condition: that the picture is not to be covered with glass, but left unprotected—an experiment that will be watched with much interest.

CHINESE JUNKS UNDER SAIL: ONE OF THE OLDEST TYPES OF RIG.



A CHINESE JUNK, CARRYING STAYSAILS IN LIGHT WEATHER, AND HAVING THE ROUNDED LEECH TYPICAL OF THE HONG KONG JUNK: A CRAFT WHICH HAS SET ITS FORESAIL ALMOST SQUARE, WITH THE ROUNDED EDGE FORWARD.

The Chinese junk, with its lugsail of matting or canvas stiffened with wooden battens which make it unnecessary to reef in heavy weather, carries one of the oldest types of rig in the world. Too often junks are regarded by Westerners with contempt as being slow and unwieldy craft; but, in fact, they are both handy and seaworthy, and, as our photographs show, have a rugged picturesque beauty of their own. To see numbers of them in a stiff breeze beating out of a narrow river's mouth or working up a restricted channel to an anchorage, some on one tack and some on the other, crossing and re-crossing each other's course with wonderful precision and with never a shout or warning hail, is a sight to delight the lover of

(Continued opposite.)



A JUNK OF THE HONG KONG TRADING TYPE UNDER SAIL; SHOWING THE SIMPLE BUT INGENIOUS REEFING SYSTEM—THE SAIL STIFFENED WITH WOODEN BATTENS, WITH THE AFTER END OF EACH BATTEN ATTACHED TO THE MAIN HALYARD, SO THAT THE SAIL CAN BE LOWERED QUICKLY TO THE DESIRED EXTENT.

Continued.] sailing-craft. Their crews, often whole families, are born, live, and die in these junks; and as both men and women have been brought up from infancy in the close environment of masts, sails, and the ever-changing moods of the sea, they are in consequence some of the finest seafaring folk that are now to be found. In our issue of April 7 last we devoted four pages, two in colours, to photographs and drawings of Chinese junks and other types of eastern sailing-craft. We mentioned there that in trading junks, especially of the Pechili and Chefu types, staysails, top-sails, and all kinds of other extra sails are often set when the weather is light—like those which our upper photograph shows.



South Africa Calling—

via The High Seas Road

CAN we assist you to take The High Seas Road to South Africa this Winter on that sunshine adventure you have promised yourself?

When the formalities of booking and departure have been completed for you by our Travel Organisation, and you finally gaze over the ship's rail as she heads for the open sea—then comes the true joy of your decision.

Ocean air, freedom and fresh contacts work wonders. Former doubts about getting away, costs, other people, strange lands, fear of unforeseen happenings—all those limitations of environment vanish in the wake of the ship. It is astonishing, too, how home and business affairs manage themselves and even thrive in one's absence.

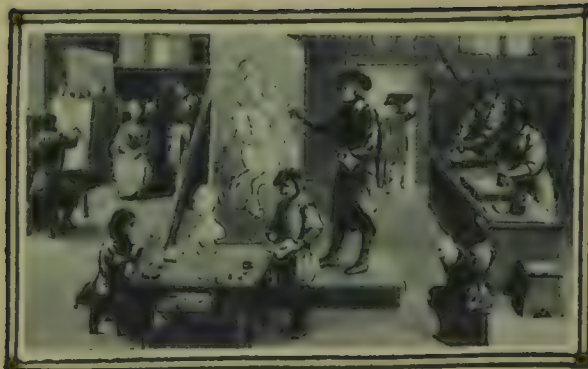
"South Africa Calling" is a descriptive brochure that will interest you. Sent gratis on request to: Director, Union Government Travel Bureau.

South Africa House, Trafalgar Square, London, W.C.2

Where £1 sterling equals 20/-

UNION OF SOUTH AFRICA.



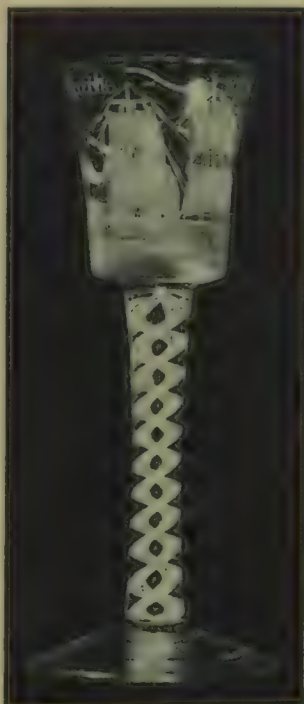


A PAGE FOR COLLECTORS.

POLITICS AND THE WINE-GLASS: OLD ENGLISH GLASS AT CHRISTIE'S.

By FRANK DAVIS.

THERE are many ways of looking at old glass, among them the purely æsthetic, and it is this, I confess, which seems to me by far the most attractive. One can obtain an extraordinary amount of pleasure from the study of the methods and designs of the seventeenth- and eighteenth-century English glass-manufacturer, seeing how he gained a greater control of his beautiful material, and adapted himself to new fashions every decade. Happily for most of us, the unadorned glasses which derive their interest and beauty from their simple and ingenious form alone, are comparatively easy to find, and do not often reach the dizzy heights of an auction record. The rarer engraved varieties, such as those illustrated on this page, are interesting and valuable because of their associations, and will undoubtedly attract an eager crowd to Christie's when they come up for sale on Nov. 6 next. They are from the second part of the Grant R. Francis collection of early glass, the first part of which was duly noticed on this page early in the summer, and, I am informed, surprised both owner and auctioneers by



1. A FINE SHIP WINE-GLASS: A PIECE MADE TO COMMEMORATE THE COMMISSIONING OF THE "ENTERPRIZE" FRIGATE AT BRISTOL, IN 1757 OR 1758.

outcry against him. It was, of course, produced not as a triumphant souvenir of his death, but as part of the clamour for his punishment, and the engraver, unversed in the niceties of naval etiquette, has represented him on a gibbet—or can it be that the insult is deliberate, the intention being to insinuate that his crime deserved a felon's punishment? This glass appears to be unique in that the Admiral is shown in naval uniform, with the star of an order on his breast and his name in full above the figure. On the reverse side are the scales of Justice with the

beam tilted and the upright formed by the sword—above is the inscription, "Fiat Justitia." There are other versions in existence, though in them the victim is not in uniform, and some bear the legend "The Coward's Reward."

It is pleasant to proceed from this rather macabre item to an example of straightforward patriotic propaganda in the goblet of Fig. 2, left and right. In 1759 the Battle of Quiberon Bay made no small stir, and the glass-manufacturers were not slow to produce something topical in celebration of the victory. Some few still exist, and all bear the inscription: "Success to the British Fleet," and a rather drastically shortened ship. The other side of this goblet (Fig. 2) is engraved with the Royal Arms, and, if you look closely, you will be able to see that the third "I." of the "G. III." is a trifle amateurish. As George II. died very soon after the battle, it is obvious that the retailer or the purchaser of this glass added the "I." so as not to be out of date, and to commemorate the new King's accession.

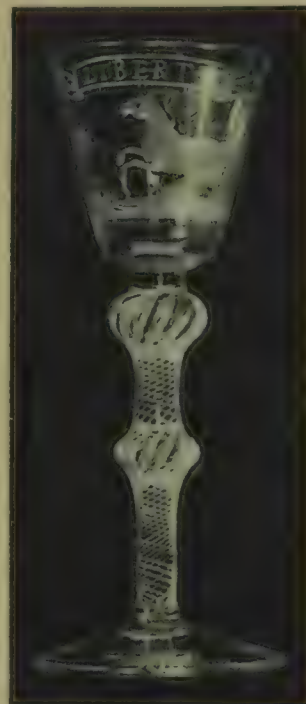
Another "ship" glass of the same character as the above is seen in Fig. 1—it is so similar that one is, no doubt, justified in saying it came from the same factory. The system of waging war by means of privately owned and privately equipped vessels was a legacy of the sixteenth century still held in honour during the eighteenth. This glass commemorates the commissioning of the *Enterprize* frigate at Bristol; and another, inscribed to the "*Eagle Frigate*," is in the same collection. Others of this period (1757-58) are the *Lyon* and *Tiger*. *Enterprize* was not fortunate: she sailed from Bristol in 1758 under the command

of Captain Lewis, but was captured and brought into Toulon.

With Fig. 4 we are back to internal politics of about 1750. This is an example of the well-known types referred to as "Liberty" glasses, which are simply anti-Jacobite propaganda. The Jacobites used the six-petalled white rose as an emblem of Prince James Francis Edward, and some of the later glasses have a portrait of Prince Charles Edward in addition. The opposition promptly replied with the six-petalled white rose on their glasses, but engraved on the other

side, as in this glass, the word "Liberty" and the Hanoverian horse, typifying King George II. A much earlier goblet (of the 1720's) appears in the same collection, which is, perhaps, the prototype of these "Liberty" glasses—it bears the inscription "Aurea Libertas," and a more Germanic type of horse. The symbolism favoured by the two parties would scarcely commend itself to the modern hard-boiled publicity agent, who notoriously prefers something with a more obvious point, but there is no doubt that this almost mystic sentimentality made an instant appeal to the enthusiasm of our ancestors.

I illustrate finally in Fig. 2 an early glass which is remote from politics, but which is an interesting social document. Then, as now, the Heralds' College could be depended upon to find a suitable Latin motto for a brand-new nobleman: in this instance we have



4. A WINE-GLASS WITH A POLITICAL SIGNIFICANCE: THE HANOVERIAN HORSE ENGRAVED BELOW THE WORD "LIBERTY," AS AN ANSWER TO GLASSES BEARING JACOBITE SYMBOLS, PRODUCED BY THE OPPOSITE PARTY.



2. PERHAPS A PRESENTATION GOBLET: A FINE PIECE OF GLASS, DATING FROM 1718, AND BEARING AN INSCRIPTION WHICH MAY BE TRANSLATED: "MASTER FRANCIS CHATFIELD, FOURTH VICE-WARDEN OF WOODS AND FORESTS."

Reproductions by Courtesy of Messrs. Christie, Manson and Woods.

the length of persuading a glass-manufacturer to help us—not in even the most hysterical of our campaigns.

The rare glass of Fig. 5 seems to me as notable a piece of brutality as has survived from a brutal period. The naval officer hanging from the gallows is Admiral Byng, who was court-martialled and shot on his own quarter-deck in 1757 for failing to relieve Minorca; this glass is convincing evidence of the popular



3. THE VICTORY AT QUIBERON BAY COMMEMORATED ON A WINE-GLASS: A WARSHIP WITH AN INSCRIPTION, "SUCCESS TO THE BRITISH FLEET"; AND, ON THE OTHER SIDE, THE ROYAL ARMS.

An interesting feature of this glass is that the third "I." of the "G. III." is somewhat clumsily cut. As George II. died soon after the battle, it is obvious that someone added the third "I." so as not to be out of date, or to commemorate George III.'s Accession.



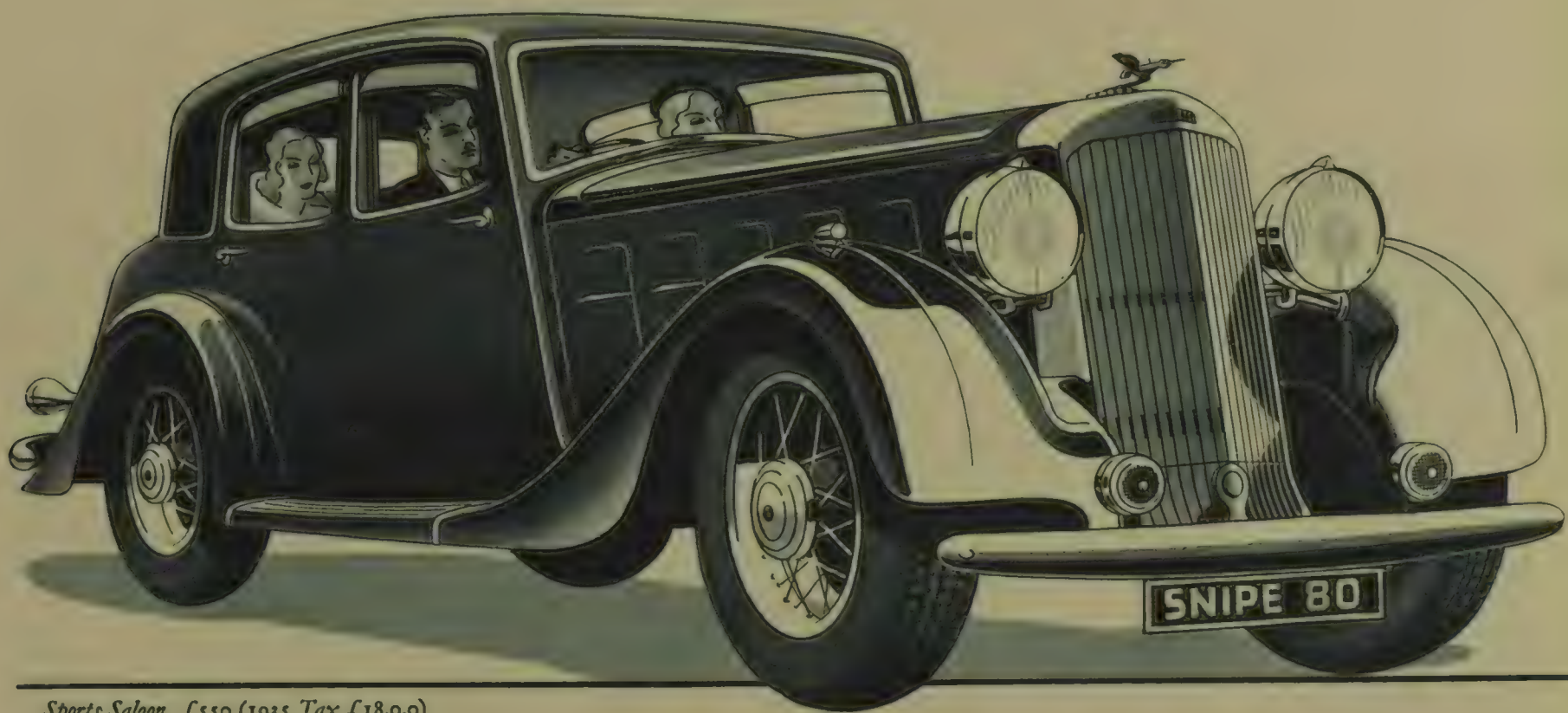
an echo of the days when Latin was still the language of international diplomacy. By 1718, the date of this goblet, Latin was no longer a means of understanding between nations, but emphatically the language of ceremony, which makes me think it unlikely that the original owner had the extraordinary inscription

put on himself. This reads—"Mr: Fr: Chatvelt 4 Vice. Scab: in Busco, 1718," which is ingeniously and plausibly explained as: Magister Francis Chatvelt Quartus Vice-Scabimus in Busco—i.e., Master Francis Chatfield fourth vice-warden of Woods and Forests. I believe this must have been a presentation goblet—perhaps one of a set—much as we give a man a clock and an illuminated testimonial as a token of regard, etc. The modern glass-manufacturer might, with advantage, take a hint from this precedent of more than two hundred years ago, for the English craftsman's hand has by no means lost its old cunning. I should add finally that these glasses, chosen purely for the interest of their engraving and inscriptions, also show the normal and pleasant development of form, from the comely solid design of the earliest (1718) to the slender stem with an opaque twist.



5. AN INSTANCE OF SOMEWHAT BRUTAL POLITICAL PROPAGANDA ON AN EIGHTEENTH-CENTURY WINE-GLASS: ADMIRAL BYNG DEPICTED AS HANGING FROM A GIBBET IN FULL UNIFORM—A RELIC OF THE OUTCRY AGAINST HIM AFTER HIS FAILURE TO RELIEVE MINORCA IN 1756.

*P*ERFORMANCE always ensured that the Snipe '80' ranked high among the finest cars of the world. The degree of silence, comfort and roominess attained by this famous Humber is rarely found in a car of such genuinely sporting character. It develops its power with refinement and absence of fuss. Make a point of seeing the Snipe '80'—even further refinements have invested this year's models with greater luxury.



Sports Saloon. £550 (1935 Tax £18.0.0)

HUMBER

*The Choice of the
experienced motorist*

Read

'MODERN MOTORING'—
a HUMBER—HILLMAN—
COMMER Production, 4d.
monthly at main bookstalls.

Snipe '80'

The Snipe '80' for 1935 incorporates the latest ideas in ease of control and driving comfort, such as free-wheel and synchro-mesh gears. A new design of Radius Rod ensures steering steadiness over the roughest roads and eliminates brake "snatch." These and many other features combine to make the Snipe '80' a car which, for performance, comfort, and ease of control, is prominent among the world's finest cars.

THE PLAYHOUSES.

"AS YOU DESIRE ME," AT THE ROYALTY.

PIRANDELLO'S new play may be described as a metaphysical melodrama. Twelve years before the rise of the curtain, Elma Pieri, the victim of a licentious soldiery, disappears from home. When the play opens we see Elma, a cabaret dancer who is living as the mistress of a drug fiend, recognised by a friend of her husband. Elma refuses to say whether she is the wife of Pieri or not, but consents to return to his house. There she conceives the idea that one, at least, of her husband's reasons for desiring her return is that, if her death were presumed, the estate would pass to her sister. In true Pirandello vein, the audience is kept wondering as to Elma's identity. Later, her ex-lover arrives with an idiot woman whom he asserts to be the real Elma. Elma first settles all doubts by mentioning incidents known only to herself and her sister, but then confounds them all by producing a diary she has discovered, in which they are recorded. A play that will interest as many as it will bewilder. Miss Jean Forbes-Robertson gives a fine performance as Elma.

"LUCKY BREAK," AT THE STRAND.

This is a jolly musical comedy likely to appeal to what is known as the Tired Business Man. The story, such as it is, concerns a Tommy Turtle who obtains a livelihood by allowing his flat to be stocked with antique furniture, which he sells on commission to friends. He is having an *affaire* with Juliet Pierce, who spends an exciting day being hidden from her husband in bath-rooms, book-cases, and collapsible beds. Neither a very ingenious nor original story, but it suffices, particularly as the music is tuneful, and the dialogue bright and witty. Mr. Leslie Henson and Miss Heather Thatcher work admirably together, with the result that there is hardly a dull moment. A feature of the entertainment is the eccentric dancing of Mr. Richard Hearne as a window-cleaner, his tumbling with a ladder being as amusing as it is breath-taking.

"HI-DIDDLE DIDDLE," AT THE COMEDY.

This is a typical André Charlot revue, even to the opening chorus, when the artists introduce themselves one by one. Most of the humour is provided by Mr. Douglas Byng, and one's appreciation of the revue will depend very largely on whether one likes the Night Club brand of humour. He gives a somewhat Rabelaisian impersonation of Nell Gwyn; wins laughs as Lizzie, the Pre-War Flivver; and is flamboyantly arch as an aged Can-Can dancer. Mr. John Tilley has poor material and is best as a single turn, giving an illustrated lecture on Palestine. June dances as gracefully as ever and sings very effectively. The scenery is simple; and a feature of the production is the lighting, which is extremely beautiful.

"HYDE PARK CORNER," AT THE APOLLO.

Very far from being one of Mr. Walter Hackett's best plays, but fairly amusing in its confused way. The first scene takes place in 1780, when a gambler is killed in a duel and places a dying curse upon the house at Hyde Park Corner. In the next scene, 1934, we find a descendant of the original owner on trial for his life. The house is still run as a gambling hell, and Miss Marion Lorne, who plays the rôle of a pick-pocket, discovers a vital witness for the defence dead behind a window curtain. The play is a mass of coincidences and improbabilities, but it is nevertheless amusing enough. Miss Marion Lorne flutters through the farce in a delightfully feather-brained way. Mr. Godfrey Tearle gives a very necessary touch of reality to the rôle of a K.C., while Mr. J. H. Roberts is suitably sinister as a butler. Mr. Gordon Harker is very funny as an obtuse policeman.

The Motor Show at Olympia has shown an increasing tendency during recent years to be considered as a social event of importance in the "Little Season." That this is so is proved by the popularity of the Motor Ball and Carnival, which, this year, is being held at the Royal Opera House, Covent Garden, on Oct. 17. Already there are indications that this will be an outstanding success, since all private boxes have already been sold. In addition to the

two well-known Dance Bands led by Al Tabor and Doug. Swallow and an All-Star Midnight Cabaret, one of the features in this year's ball is a grand Gift Scheme including a 12-h.p. Sports Coupé Car and numerous valuable prizes. It is worthy of notice in this connection that, during the past seven years, nearly £4000 has been contributed by the Motor Balls to the Motor and Cycle Trades Benevolent Fund. Tickets for the Ball can be obtained from the usual agencies; or from Stand No. 149 at Olympia; or from the Secretary, Mr. A. H. Dawson, 28, Bedford Row, W.C.1.

Our readers interested in South American archaeology (as exemplified by recent discoveries at Cuzco), will enjoy an attractive booklet, concise in its letterpress but abundantly illustrated, entitled "The Incas and Their Industries" (Second Edition), by Henry Van den Bergh. Revised in collaboration with J. H. Rus (Routledge; 5s.). We may recall that the two colour plates, showing examples of ancient Peruvian embroidery, have been reproduced in colour, on a larger scale, in *The Illustrated London News*. The seven chapters trace, in succinct outline, the general growth of Andean civilisation before the coming of Pizarro, discussing successively the first settlers, Inca rule and Spanish warfare, Inca law and religion, customs and rites, pottery and weaving; while a concluding note points out certain deficiencies in the Inca culture (such as ignorance of the wheel) tending to indicate its "wholly American origin." The special purpose which the writers of this booklet had in view is explained as follows: "This brief survey of the Peru of the Incas (we read) is intended to excite a desire in the visitor to the collection in the British Museum for more information about a people whose descendants are numbered amongst the present-day inhabitants of this interesting country." It is suggested (in a passage quoted from Dr. Means) that there may some day occur among these survivors of the Incas a "a splendid renaissance." Among the illustrations are fascinating designs from Peruvian pottery, many specimens of which are exhibited in the Henry Van den Bergh collection at the British Museum.



For she who would travel with distinction

This British-made Brush Set from Harrods is of hall-marked Silver and Enamel. Its contents include: Hand Mirror, two Hair Brushes, Cloth Brush, Hat Brush and Comb. In Nil Green, Beige, Mimosa Yellow, Pale or Royal Blue. Complete in leather zipp-fastening Travel Case

8½ Gns.

Also in Pink £9 15 0

Also Single Set available with
Hand Mirror, Hair Brush,
Cloth Brush and
Comb in Case £6 10 0

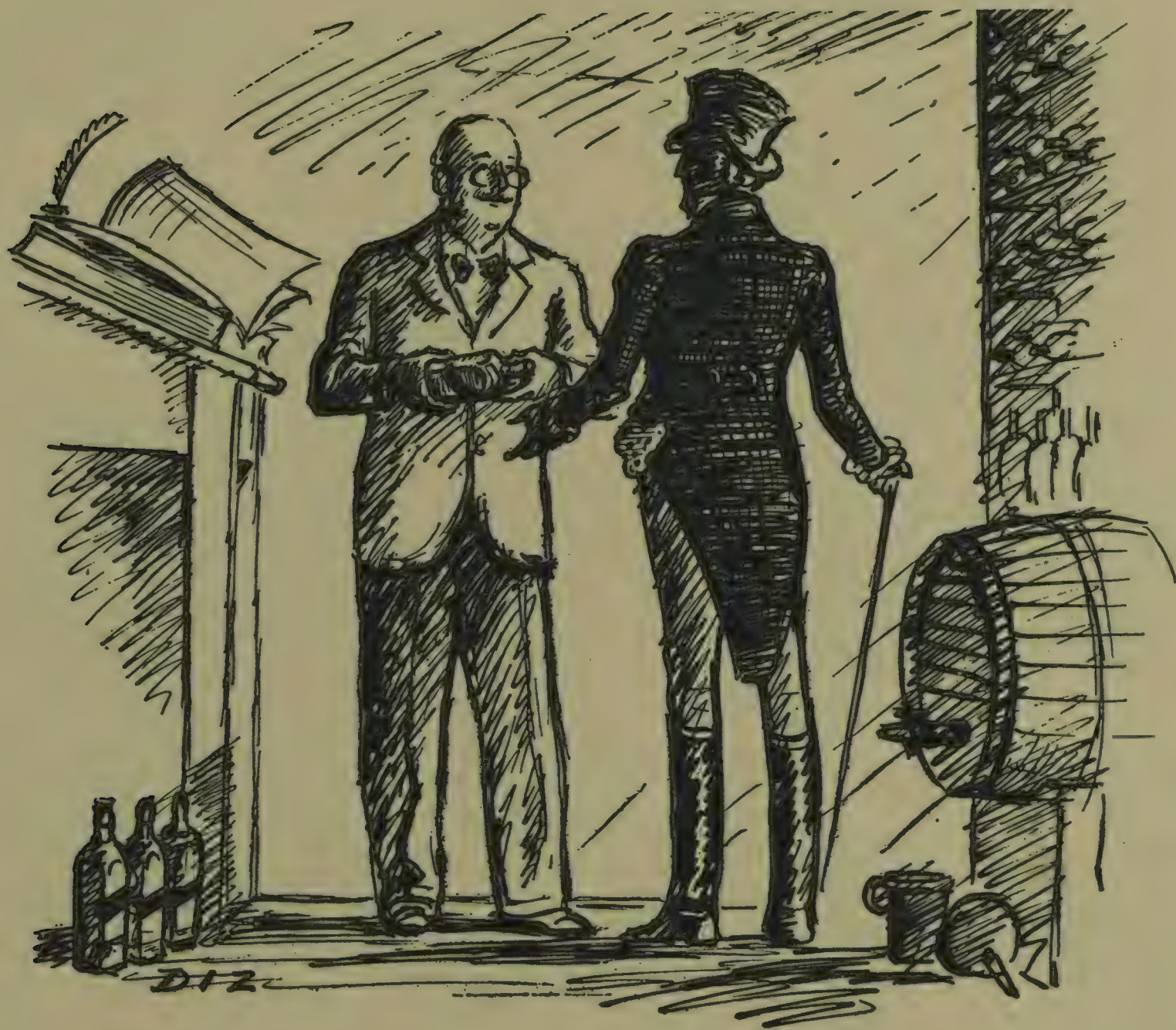
Also in Pink £7 0 0

Silver Department Ground Floor

Harrods

HARRODS LTD
LONDON SW1

He said to me—what should I
look for in a fine old whisky?



I said to him—just look for
the label—JOHNNIE WALKER . . . !

— BRITAIN'S DEPENDABLE CAR —

YOU BUY A CAR — BUT

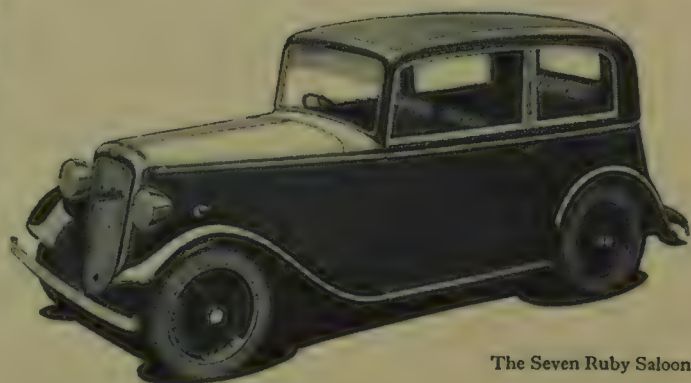
YOU INVEST IN AN AUSTIN



NEW STYLE BODIES · LONG PROVED DEPENDABILITY

Other Improvements: Synchromesh now on top, third AND SECOND gears · Combined luggage carrier and spare-wheel compartment · Flush-type direction indicators with automatic return · 'Seven' saloon entirely re-designed · All 'Seven' prices reduced.

AUSTIN



The Seven Ruby Saloon

THE GREAT EVENT IN THE MOTOR-CAR INDUSTRY :

THE 28TH INTERNATIONAL MOTOR EXHIBITION AT OLYMPIA (OCTOBER 11-20).

By H. THORNTON RUTTER.



A MORRIS TEN "SIX" SALOON: ONE OF THIS FIRM'S NEW 1935 MODELS, WHICH ARE ALL, IN GENERAL, FITTED WITH SYNCHROMESH GEAR-BOXES, LOCKHEED HYDRAULIC BRAKES, AND HYDRAULIC SHOCK-ABSORBERS.

THE CHIEF FEATURES AND NOVELTIES.

H.R.H. Prince George arranged to open the Twenty-eighth International Motor Exhibition, organised by the Society of Motor Manufacturers and Traders, at Olympia, Hammersmith, on October 11. It was a happy omen for a prosperous New Year for the motor trade, and a great honour for the industry, as he is a very busy man in these days. Also, I hope that, now an official opening has happened this year, such a ceremony will continue in future years. This should help to bring back to the Motor Show some of its social glories which it held in its early days. Then all society rushed to Olympia, and "Ladies' Day" (Tuesday) was a veritable fashion display of toilettes. Now, any old clothes seem good enough for the occasion. Yet, actually, it is the popularity of the motor-car itself which has changed the garb of the public from coats of ceremony to lounge suits. Everybody dresses ready to take a trip in a car, whether as a passenger or as a driver, and present fashion fortunately has kept headwear low and close-fitting, or is discarded entirely by the younger generation. So at this present exhibition the visitor will find that the great majority of the designs of carriages have an outward appearance of low roofs and long bonnets, typical of the additional power of speed that these new motors possess.

In point of fact, there are no slow cars displayed at this exhibition, as even the smallest-rated horsepower vehicle claims to be able to attain a speed of sixty miles an hour, or a mile a minute, on occasions. Some of the cars will carry their passengers at this pace all day long, and appear to make no more fuss of this speed than they did of 30 miles an hour a decade ago. Several makers offer sports cars capable of 100 miles an hour, and even faster speeds than this. Naturally, such high-speed vehicles are priced slightly higher than the ordinary touring carriage, with its 65 to 70 miles per hour as its maximum pace. Yet, although all the cars are faster this season, and hold the road better at high speeds, prices generally have not been raised. Some cars even cost no more, although the engine rating has been increased, and in a few instances a reduction in the purchase cost has been made in popular models. Every car on exhibition is a better motor-carriage than the models they displace. Greater care has been taken in providing comfort, whether for passenger or driver. The equipment is improved in the details of fittings, and items have been added to give more comfortable travelling on the road. Visitors will find on inspection that the seats are adaptable to all sorts of human figures, broad or narrow, short or tall. Ventilation of closed cars has been improved, and draughts excluded.

This year, also, the number of stands has increased, providing no fewer than 549 stalls to be inspected,

that the "floating flat" shall not altogether attract the motorist to live afloat, motor-caravans, regular bungalows on wheels, occupy 11 stands, providing a variety of choice in sizes and styles. Trailers which can be attached to all types of cars, from a mere luggage-carrier to a completely furnished villa, make a most attractive display in this section of the Show.

An important section are 15 stands devoted to tyres of all sizes and patterns, both for racing and touring. Here also can be seen various kinds of wheels to carry them on, with different means for quickly changing them with the minimum of labour to the owner-driver. Many of the new cars are provided with permanent lifting-jacks attached to the chassis, and those not so equipped have purpose-made blocks included in the design, to take the jack in its easiest position to lift the axle on which a wheel is required to be changed.

Everything has been done to make matters easy for the motorist in these 1935 cars. Gear-changing, once the novice's bugbear, is now simply a matter of moving a lever, and the mechanism does the rest silently and efficiently. Shock-absorbers can now be adjusted by the driver without moving from the seat. The fascia-board is provided with dials informing the

comprising an almost bewildering variety of exhibits. There are 54 stands occupied by different car manufacturers, besides the 46 stagings displaying specimens of the coachbuilder's craft. The motor-boat section has 34 stands, devoted to river and marine craft, from the family cruiser to the tiny power-driven dinghy. These exhibits offer a change of venue to the motorist from the land to the water. The larger craft, indeed, are regular floating homes, with their cabins, saloon, and kitchen complete as any well-furnished flat, so thorough are the fittings, which should delight the housewife. In order

indicator of the circulating cooling water in the radiator, although in most cars automatic thermostatic control of this water is also provided, with shutters for the radiator, or a valve short-circuiting the water itself round the engine cylinders to heat it up quickly and save wasting petrol.

Another improvement is the automatic control of the dynamo current charging the battery, so that, with this Lucas equipment now fitted on the great majority of cars in the exhibition, the battery cannot be overcharged and the plates buckled, while it increases the amount of the charge should the battery be low. Also dynamos have been increased in their charging capacity, in order to meet the extra demand now made upon this part of a car's equipment, due to so many extra fittings, such as cigarette and pipe lighters, fog-lamps, etc.

The new "silence zones" have also added an extra lamp to the new car's fittings. Now motorists are not permitted to sound the horn on the car between the hours of 11.30 p.m. and 7 a.m., prudent drivers are asking for a powerful, yet anti-glare, lamp to throw a warning beam ahead of the car to notify other road users in "built up" areas of their presence on the street, as a signal by light in place of a noise



A 40-50-H.P. ROLLS-ROYCE SEDAN: COACHWORK OF RETICENT STYLISHNESS INTO WHICH MODERN LINES HAVE BEEN SUBTLY INTRODUCED.

from a horn. Many cars are displayed on the stands fitted with this fifth lamp, carried between the head-lamps below the radiator or on the front of the near-side frame-member of the chassis. It also serves as a fog-lamp, being equipped with a yellow bulb.

No radical change appears in the general design of the new chassis, but already independent wheel suspension is provided on several of the new models, and greater attention has been paid to provide better springing on all the new cars. Better road-holding qualities have been given by under-slung springs, in order to lower the centre of gravity. Also, having cleaned up the engine from its tangle of wires and accessories under the bonnet some few years ago, now the coachwork has been smoothed out by taking away as many of the excrescences as possible. Spare wheels have been hidden in the body, in place of being carried outside of it. Luggage-trunks are incorporated in the design of the tail, instead of being carried as an outside box. Running-boards are gradually disappearing, and one enters the car directly without their use. A few stands exhibit examples of coachwork on the aeroplane, "air-stream," "streamline," "airflow," or "airline" theoretical contour, to minimise air resistance to the forward travel of the car, in somewhat striking contrast to the general "beavertail" type of body to be seen practically on every stand showing closed cars. Otherwise there is no bizarre or freak design on view this year.

Neither has the 25 per cent. reduction of the horsepower tax (coming into force on Jan. 1 next) had any great noticeable influence in making motor manufacturers build additional higher-rated horsepower cars. The small and medium powered cars still hold



A HUMBER SIX-CYLINDER "SNIPE" SALOON: A MAKE OF CAR WHICH COMBINES GOOD APPEARANCE AND LUXURIOUS EQUIPMENT WITH MODERATE PRICES.

driver the amount of petrol in the tank, whether the water is or is not required for "topping" the battery, storing the electricity for starting the engine, lighting the lamps, moving the windscreen-wipers, and sounding the horn. Also it contains a temperature

the pride of place in numbers exhibited. No doubt, if motorists ask for larger cars after next season, the makers will quickly provide them; but evidently the motor-manufacturer himself is doubtful whether such a demand will arise until after a year or so, when the benefit of the reduction in tax is better realised by the motoring public.

Rolls-Royce and Hoopers.

Rolls-Royce, Ltd., exhibit an excellent

example of a carriage fitted with a wireless installation. It is the most completely equipped, comfortable, and luxurious carriage of its type yet produced. This is a 40-50-h.p. long-chassis type Phantom II. Pullman limousine, with coachwork built by Messrs. Hoopers. Special pains have been taken by the Rolls-Royce engineers to effectively screen from interference with the radio all the electrical noises from sparking-plugs, dynamo, ignition-distributor, and magneto, as well as possible mechanical sounds. The result is perfect reception. This Rolls-Royce carriage is remarkable in other respects as well, for its engine automatically adjusts the shock-absorbers according to the speed travelled by the car. Reinforced glass is fitted all round, adding to the safety of the occupants, as, if broken, it simply shatters into a fine powder, so there is no chance of cuts from jagged glass. Lifting jacks are permanently fitted to the axles, while, besides the automatic altering of the suspension by the motor, there is a hand control available for use by the driver. Its maximum



THE ALVIS "SILVER EAGLE" FOUR-SEATER DROP-HEAD COUPÉ: A MODEL WHICH, OWING TO THE LIGHTNESS OF THE SCREEN PILLARS AND THE FRAMES ROUND THE WINDING WINDOWS, HAS THE CHARACTERISTICS OF A COMPLETELY OPEN CAR WHEN THE HEAD IS DROPPED.

comfort is especially good, due to an ingenious system of "dual rate" springing. Technically described as a "multi-rate" suspension, the system employs two independent springs combined in one set of leaves. The first is soft, and functions perfectly with light loads at low speeds. When the complete spring deflects beyond a certain distance, as when the speed is faster or the load carried increases, the second series of leaves come into action and stiffen the suspension, and so absorb the rougher shocks and smooth the travelling of the car. The hand-brake lever is fitted on the right of the driver,

the spare wheel concealed in the tail compartment, the floors are lined with celotex to prevent fumes penetrating the interior, and the closed-car models have draughtless ventilation. All four gears (forward) are synchronised—a great improvement for women drivers—automatic thermostatic control is fitted to the cooling water system, and the coachwork design is well up to fashion with moderate streamline.

Armstrong-Siddeley.

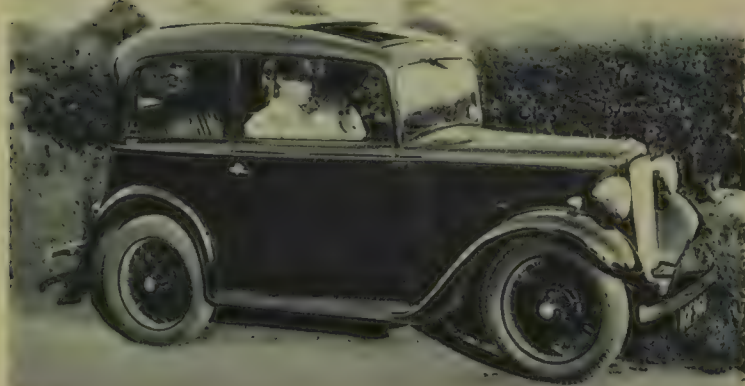
It is remarkable to see at the present

Motor Show how great a number of cars have followed the example first set by Armstrong-Siddeley Motors in using the Wilson pre-selector gear-box. With the limited space available for a general survey of the leading features in this Olympia Motor Exhibition, one can only give a few examples to illustrate the chief "high lights" of the Show. So, as Armstrong-Siddeley first exhibited their cars so fitted in 1928, it is their products I take as the leading exponent

pre-selector gears to withstand the severest tests possible to apply to a motor-car. Two attractive sports models of the 12-h.p. Armstrong-Siddeley are staged, also the 15-h.p. model as a town carriage, and the Siddeley Special as an extra-swift touring car. Personally I like the 20-h.p. Armstrong-Siddeley "sports" saloon shown, as it is quite a fast car and is most comfortable to ride in, whether as a driver or as a passenger in the rear seat. At the same time, from the 12-h.p. coupé to the stately limousine, they are all attractive carriages at very moderate prices. All are fitted with the easy-to-change pre-selector gears, and very well-designed and equipped coachwork. The new model on the stand is the 17-h.p. Armstrong-Siddeley. This car should appeal to both carriage and sports-car owners.

Hillman.

If you wish to see the roomiest 10-h.p. car in the Show, visit the Hillman stand and inspect the new 9.8-h.p. "Minx" saloon. The "family" saloon can seat three on the front seat, a feat no other "ten" rating can attempt to compete with. Here also is to be found the streamlined saloon and two-seater, amid a host of larger Hillman cars of 16 h.p. and 20 h.p. Hillman models are built for hard service abroad as well as at home, so are very sturdy vehicles, and have motors which provide an excellent acceleration when needed by the driver. Also the brakes are good, a very important feature, especially in towns with uncontrolled pedestrian road-crossing places,



AN AUSTIN "SEVEN" RUBY SALOON: A PHOTOGRAPH SHOWING THE NEW BODY ON MODERN LINES, WITH SLOPING RADIATOR COWL, SPARE WHEEL CARRIED UNDER COVER AT THE REAR, A PYTCHLEY SLIDING ROOF, AND REAR QUARTER WINDOWS THAT OPEN TO ASSIST VENTILATION.

seating accommodation is seven, all facing forward, and a special form of draughtless ventilation is fitted to the rear compartment. Whilst this takes care of the temperature inside this carriage in warm weather, a hot-water heater provides warmth in the cold season. This heater has a variable control by a rheostat, so that the temperature inside the limousine can be varied to suit its occupants.

Hoopers deserve special praise for their design of the coachwork for this Rolls-Royce carriage. While conforming to present-day fashion, it has not lost the dignity of a high-class carriage. Thus the exterior has a very clean appearance, yet ample luggage accommodation is provided; but it is concealed from outward view and from spoiling the graceful lines of coachwork. There are several examples of Hoopers' craft on show at this exhibition, in the Main Hall and Coachbuilders' Section, both of open and closed cars; but, excellent as they are, none excels this Rolls-Royce limousine in its completeness for comfort. The Rolls-Royce stand also has examples of the 20-25 h.p. for the owner-driver and a chauffeur-driven carriage, both very taking cars with many interesting features.

Humber.

I expect that the new Humber "Twelve" will attract

many visitors to crowd that staging at Olympia. It is in a class of its own, half-way between the "light" and "heavy" car, so should suit a very wide field of demand. Also, as it is capable of a maximum



THE RILEY 1½-LITRE FOUR-CYLINDER KESTREL SALOON: A MODEL WITH A 15-H.P. UNIT AND PRE-SELECTOR GEAR TRANSMISSION.

of this simplified gear-changing. Also as this firm built the gear-boxes for Sir Malcolm Campbell, Mr. Whitney Straight, Mr. Raymond Mays, and other famous racing drivers' special cars for competition work, they have proved the soundness of these



ONE OF THE NEW FORD "V8'S": A CAR OF IMPRESSIVE APPEARANCE, WITH ITS OWNER, MISS DOROTHY DICKSON, THE WELL-KNOWN ACTRESS. The Ford Motor Exhibition is in the Royal Albert Hall—Oct. 11-20.

with the likelihood of having to halt suddenly as a "foot-slogger" asserts his or her right of way to cross the road in front of a vehicle. These Hillman cars also have the four gears synchronised, and the vari-load springs to give more comfortable riding under widely differing conditions of road, load, and speed. All saloon Hillmans are fitted with Triplex toughened glass throughout. Toughened glass is now the popular form of anti-shattering windows and screens, so that the interleaved glass and celluloid sheeting is being displaced by this other type of safety glazing. Great pains have been taken to make all the 1935 Hillman models very silent in their running, and the "cushioned power" anti-vibration device, combined with well-designed seats, provides good comfort to the user. The improved type of silencer should even receive praise from the Ministry of Transport.

Riley.

Visitors to the Riley stand at Olympia will be pleased to note that considerable price reductions have been made for the 9-h.p. Riley cars. No doubt this is to give the brand-new Riley model, the 12-h.p. 1½-litre "Riley," a chance to fight its own battle for favour, as its tax on Jan. 1 will be only £9 per annum, though the old 9-h.p. tax will also be reduced to £6 15s. This 1½-litre is one of

the few "new throughout" cars at the Motor Show. It has a frame of box section throughout, with side-members downswept in the centre to give a low centre of gravity, and between-axle seats for back and front. While tubular cross-members

[Continued overleaf.]



Be Sure to Visit the FORD MOTOR EXHIBITION *Royal Albert Hall, Kensington, London.*

Oct. 11th.—20th. 10 a.m. to 10 p.m. Daily. Admission 1s. 3d. (Including Entertainment Tax)

This year more than ever the Show of Shows.



SEE THE NEW DE LUXE FORD

£10 TAX (£7.10 in 1935!)

SINGLE-
ENTRANCE £135

DOUBLE-
ENTRANCE £145 AT WORKS,
DAGENHAM

AT THE EXHIBITION

Regimental Band of H.M. Argyll & Sutherland Highlanders . . . Fascinating Film-Displays . . . Interesting Demonstrations of Ford Facilities and Precision Manufacture . . . Twelve Hours' Continuous Edification for the Motor-Minded, Including Several Newly - Introduced Ford Passenger Cars and Utility Vehicles. Book the Date.

Super-streamlined, incredibly roomy, with exceptional luggage-space, handsome and durable upholstery, new, draught-free ventilation. It has synchronised gear-change, with noiseless second speed and constant-mesh pinions, windscreen adjustment unexcelled for ease and simplicity, in cars of any price.

"T H E R E I S N O C O M P A R I S O N !"

Continued.

give rigidity, the usual cruciform bracing is effected by standard wire cables, adjustable for tension, in place of the usual steel sections. It is quite a novel method, and will be closely watched during the coming season. Rileys state that it is an effective tie-up, yet gives a much lighter construction—a very important point for sports cars, demanding a highly efficient performance.

The four cylinders, 69 mm. by 100 mm., are monobloc construction, with an aluminium sump and the usual Riley P.R. head, with hemispherical combustion-chambers, and two valves per cylinder opposed at an angle of 90 deg. Two separate camshafts are employed, and the design follows standard Riley practice as on the "Nine," only that this 12 h.p. has a three-bearing crankshaft. The dynamo is mounted to the front of the engine, and positively driven from the crankshaft. The battery is placed at the rear of the frame, and access is afforded without the necessity of removing the floor-boards. Transmission is by the usual Riley automatic plate-clutch,

change speed-gear ratios automatically by itself, as the engine revolutions are increased or lessened. Austin cars this year give better value for their price than ever, as well as a tremendous choice in styles and sizes. For instance, this 18 h.p. can be obtained with this Hayes gear or the usual Austin synchromesh



A BENTLEY DROP-HEAD COUPÉ: A CAR WHICH MADE THE HIGHEST AVERAGE SPEED (78.40 M.P.H.) IN THE TOURIST TROPHY IN BELFAST, AND ALSO DID THE FASTEST LAP OF THE COURSE, AT 81.15 M.P.H.

gear-box. The new Austin "Seven" is a larger car, and the "Pearl" cabriolet a very attractive example of a small four-seater. The four-cylinder 10-h.p. "Colwyn" cabriolet, and the "Litchfield" 10-h.p. saloon, offer a choice to the visitor hesitating whether he can afford the light Twelve-Six (cylinder) "Ascot" de-luxe saloon. In larger carriages, Austin presents a remodelled "Westminster" 16-h.p. saloon, and an 18-h.p. "Chalfont" saloon, with a division, at marvellously low cost. A handsome new model is the 20-h.p. "Mayfair" limousine, which provides luxury and comfort for £650—a big car at a very small price.

Some folk

imagine that the bogey of the horse-power tax keeps people from owning cars, and that now there is a reduction of 25 per cent. as from

Jan. 1, we shall all buy motors. I agree with Lord Nuffield; most of us can only afford small cars because their cost of running and upkeep is equally small, and so within our means—until we all get richer. Consequently, I think that he was very wise to bring out a new small car, the Morris "Eight," a larger edition in size of coachwork and comfort than the Morris "Minor" it displaces. It is a speedy and safe little carriage for four adults, capable of 60 miles an hour, travelling 45 miles for one gallon of petrol. That is really cheap motoring, and the car costs £120 for the two-door saloon, or £130 for the four-door saloon, with an engine of 918 c.c. in place of 847 c.c. of the "Minor."



THE HILLMAN 20-70 (21-H.P.) SALOON DE LUXE: A SIX-CYLINDER MODEL WITH FINE COACHWORK—THE RADIATOR BEING CELLULOSED TO MATCH THE BODY COLOUR AND FITTED WITH A SMART CHROMIUM-PLATED GRILL IN FRONT.

The hydraulic shock-absorbers ensure smooth travelling by controlling the suspension to fit the speed and load carried. Also it is good-looking and particularly well upholstered. Prices are not changed for the larger Morris models, and give a wide choice to purchasers. There are the "Ten-Fours," of 10 h.p., with smart-looking bodies; the "Ten-Sixes," of 12 h.p., capable of 70 miles per hour; as well as the "Twelve-Four" with four cylinders, also a roomy carriage. The six-cylinder Morris 15 h.p., of 1938-c.c. engine-capacity, is offered as an alternative to the larger six-cylinder cars of 16 h.p. and 20 h.p. The latter have the same chassis and coachwork, but give an alternative in the size of engines without extra charge. Besides these models, there are the Morris "Isis" 18-h.p. saloons and special coupé, with the Morris 25 h.p. as the largest model of the 1935 series. Gear-changing is simple in all the models, as synchromesh and optional free-wheels are provided. The Bendix automatic clutch control eliminates the use of the clutch-pedal in the Morris-Oxford 16-h.p. and 20-h.p. cars, so that the driver need only use the accelerator and brake pedals, as lifting the foot from the accelerator automatically declutches while changing gear-ratios. All 1935 Morris cars have Lockheed hydraulic brakes, Triplex safety glass, and Dunlop tyres.

Singer.

Independent front-wheel suspension and "fluidrive" transmission are the two important developments in the new Singer cars staged at the Show. Thus the 11-h.p. Singer, the 14-h.p., and the 16-h.p. have these two features, while independent front-wheel suspension is fitted to the 9-h.p. cars, but the buyer has to pay an extra £10 for the hydraulic coupling (fluidrive) on those models if he wishes to have it. Pre-selective, clutchless gear control is fitted to all Singer cars, with the exception of the cheapest 9-h.p. "popular" saloon. Streamline coachwork with beaver-tails is given to all the saloons. Also the sports models are a special feature of this make. During the past season Singer sports cars have had notable successes, gaining no fewer than 298 Firsts—a fine achievement—besides 21 Team prizes. The latter awards are the best testimony of reliability with speed any make of car can possess. The new 1½-litre Le Mans Special Singer speed car is guaranteed to travel at the rate of 80 to 85 miles per hour. Its



A SPECIAL "HOOPER" SPORTS SALOON ON A 3½-LITRE BENTLEY CHASSIS: A BODY DESIGNED TO GIVE GREAT STRENGTH WITH MINIMUM AMOUNT OF WEIGHT, WHICH SEATS FOUR PEOPLE COMFORTABLY.

road-holding, cornering, and braking are excellent, so the car is capable of the highest possible average speeds with safety. In the touring models the new 16-h.p. Singer saloon, with its overhead-valve engine, should strongly appeal to those who like a six-cylinder of steady road-holding qualities. The 11-h.p. "airstream" saloon, costing £300, is the first production model built in England on these aerodynamic lines and somewhat unorthodox appearance. But no doubt in time motorists will get used to its blunt-nosed look, and, after all, fashion is constantly changing.

Standard. Popular models at popular prices is evidently the slogan of the Standard Motor Company, judging by the range of cars exhibited. There is the Radio saloon for those who require music wherever they go—or Stock Exchange prices—the Tickford saloon, with coachwork by Salmons and Sons, of Newport Pagnell, with a double-purpose body and horse-power sizes from 9 h.p. to 20 h.p. One can have a 10-h.p. or a 12-h.p. engine in some models, and a 16-h.p. or 20-h.p. motor

[Continued overleaf.]



A WINGHAM CABRIOLET ON THE VAUXHALL "BIG SIX" CHASSIS—SEEN FULLY OPEN: A HANDSOME ALL-WEATHER MODEL WITH A PATENTED DROP-HEAD, A WIDE BACK SEAT WITH ROOM FOR THREE PEOPLE, AND A ROOMY LUGGAGE-TRUNK BUILT INTO THE DOWN-SWEPT TAIL.

which disengages when the engine speed falls below 600 revs. per minute. A four-speed pre-selector gear-box is fitted, and Bijou automatic chassis lubrication saves the owner from using the oil-can, except in two or three points of the chassis. There is also a permanent jacking system fitted, so that this new 1½-litre Riley is a most up-to-date, easy-to-handle car, with a very good road performance.

Alvis.

Independent front-wheel springing on the new "Speed Twenty"

Alvis car makes this stand more attractive than ever to the owner-driver. Alvis know more about front-wheel drive and independent wheel suspension than any other British car constructor, as they have been experimenting on these matters for the past ten or fifteen years. Front-wheel drive has been dropped, but the new "Speed Twenty" Alvis retains independent front-wheel springs. This car deserves the close attention of keen motorists, as it is full of good points in its design and equipment.

Besides this excellent model, exhibited with various styles of coachwork, the Alvis programme also includes the four-cylinder "Firebird," rated at 13.2 h.p., a larger edition of the 1934 "Firebird"; and the six-cylinder "New Silver Eagle." Both these have new "faces," otherwise new radiator-fronts, and more stiffly braced frames, with all four speeds in the gear-box synchromesh easy changing. This latter feature is also provided in the "Speed Twenty" Alvis six-cylinder chassis. Both the six-cylinder "Speed Twenty" and the "Silver Eagle" models have three S.U. carburettors, fitted with a device to bring only one of them into action when starting up from cold. The magneto on the "Speed Twenty" is a vertical type, in front of the timing-case at the rear of the engine. The result is that the visitor can see a fine choice of smart-looking, fast-travelling cars, of four and six cylinders, on the Alvis stand.

Austin.

Olympia has a mechanical demonstration section to add to the enjoyment of the visitors. Here they will see the Austin "Eighteen" chassis, fitted with the Hayes transmission system, in section, operated by an electric motor, so that the spectators can watch this engine

ROLLS-ROYCE

The Best Car in the World

"The Rolls-Royce is a truly sympathetic car to handle, for there is great quietness and gentleness combined with power and speed. If a driver wants a quick answer he gets it without hesitation or harshness; if he wants to bring the car out of a turn under power there is no heeling or unpleasantness. If he wants to stop quickly the deceleration force is to be depended upon; if he wants to crawl silently there is no obstinacy or lack of sweetness."

Reprinted from 'Times' 11th September 1934

Buying British helps to relieve unemployment



ROLLS-ROYCE LIMITED 14-15 CONDUIT STREET LONDON W1 TELEPHONE MAYFAIR 6201



BY APPOINTMENT TO
His Majesty the King Her Majesty the Queen
H.R.H. The Prince of Wales

H.R.H. The Princess Royal (Countess of Harewood)
H.R.H. The Duke of Connaught

BY APPOINTMENT TO
H.I.M. The Emperor of Japan H.M. The King of Egypt



HOOVER & CO.
(COACHBUILDERS) LTD.

54 ST. JAMES'S STREET,
PICCADILLY, LONDON, S.W.1.

Telephone: Regent 3242.



Continued.]

in others; in fact, such a plethora of choice that the visitor has only to fix the sum he desires to pay, and the salesman can show him the car which fits the price. Then there are the 10-12-h.p. speed models with dual carburettors, and the Speed-line saloon with spare wheel hidden in the sloping tail, the door of which forms an extra luggage-platform when opened, if required. The Tickford foursome coupés can be had in the 10-h.p. and 12-h.p. chassis, most comfortable cars with the added advantage of turning themselves into a fully opened tourer or a draught-proof saloon at a moment's notice. The driver has only to turn a handle to effect the change. Their price is £245 and £295 respectively. The 12-h.p. Radio saloon de luxe, including the built-in radio set, costs £255. All these 12-h.p. cars have D.W.S. jacks fitted for an extra £4. Prices range from £145 for the 9-h.p. two-door saloon up to £495 for the long wheelbase 20-h.p. saloon de luxe. Free wheels are fitted to all chassis except the 9-h.p., and the Wilson pre-selector gear-box as an extra to the larger models. Otherwise all Standard cars have four-speed synchromesh gears for second, third, and top ratios. Bendix duo-servo brakes can be applied to all four wheels by either the hand lever or the brake pedal.

Rover.

Labour - saving methods have

been adopted by many of the motor-car manufacturers on their new models. The Rover stand is a very good example of this virtue. Nothing is so tiresome as taking up floorboards or crawling under the car to lubricate important parts of the mechanism. Rover cars have the Bijou automatic

chassis lubrication, so that any girl in a light summer frock can lubricate these cars without risking her clothes being soiled. The cars have many other

such clever devices. The folding luggage-grid is combined ingeniously with the rear bumper, and the tail lamp well in-set to prevent risk of damage.

For two years running the Rover "Speed Twenty" touring car has won the R.A.C. annual Rally, first at Hastings in 1933, and again at Bournemouth in March this year. A similar car is exhibited. Automatically controlled battery-charging is now included with free-wheel, silent gear-box, easy jacking system, and clutchless gear-change on the Rover models. The range includes the 10-h.p. saloon with a wider body, the 12-h.p. six-cylinder, the 14-h.p. six-cylinder, and the "Speed Twenty," the last listed at £495. The coachwork is much

improved, as it is more roomy on all the models, and folding arm-rests are fitted for the rear seats.

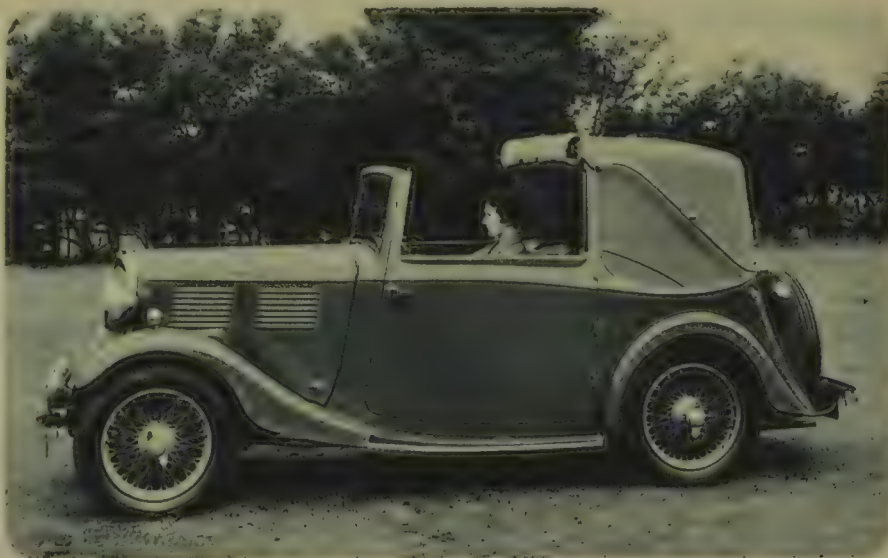
Bentley.

As I stated earlier in this article, sports cars are a popular fancy at the moment. The wonderful performance of the 3½-litre Bentley in the Tourist Trophy Race at Ulster places this car at the top of the sports-car class. It averaged 81.15 miles per hour round that trying road circuit without exceeding 105 miles an hour on the fast stretches. That conveys its wonderful powers of acceleration better than any other description. The Bentley saloon exhibited has the head-room slightly increased, and also the width and length of the interior as compared to the Bentley saloons of this past season. The luggage accommodation has also been improved, but the price remains the same, £1460, as quoted at Olympia last year. A coupé and an open

[Continued overleaf.]



THE 1935 ROVER 12-H.P. SALOON: A MODEL WITH WIDE DOORS AND LOW FLOOR-LINE, GIVING EASY ENTRANCE AND EXIT; FRONT SEATS OF BUCKET TYPE; AND AN INSTRUMENT BOARD HAVING DIALS FITTED WITH "CONVEX" GLASSES FOR GREATER CLEARNESS.



A STANDARD "TICKFORD" FOURSOME COUPÉ ON A 10-12-H.P. SPEED CHASSIS: A CAR OF DISTINGUISHED APPEARANCE WHICH IS EASILY CONVERTIBLE FROM A CLOSED TO AN OPEN TOURER.

THE NEW RENAULT 'AIRSPORT'

Upwards of 100,000 owners have driven the famous Renault 12 H.P. Chassis (of "Airline" fame) over many millions of miles in every part of the world. Now with the same wonderful engine and chassis specially modified for strength and lightness comes the Renault 12 h.p. AIRSPORT. Well-known Renault features such as transverse rear springing and synchro-mesh gears are continued in its specification.

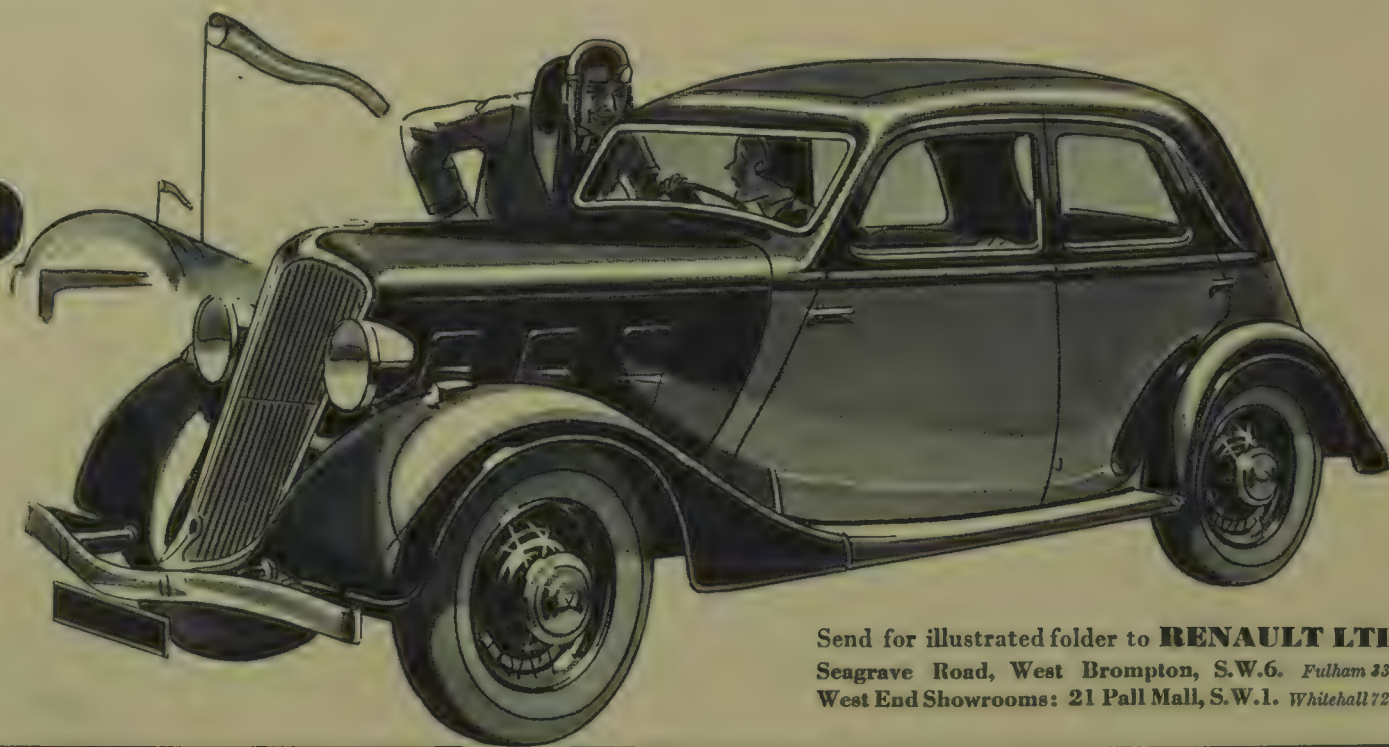
Built for high performance and outstanding acceleration with extreme economy and ease of handling, the Airsport has full four-seater coachwork of similar design to the successful "Airline" saloon. Styled for the Bond Streets of the world, sprung for the roughest by-way, and powered for the great international highways—economical and durable—in short, the car for **YOU . . . THE RENAULT "AIRSPORT."**

4-light
Saloon
(with sliding roof)

£189



**69.3 m.p.h.
for 6 hrs.
AT MONTLHERY**



Send for illustrated folder to **RENAULT LTD.**
Seagrave Road, West Brompton, S.W.6. Fulham 3301
West End Showrooms: 21 Pall Mall, S.W.1. Whitehall 7270

ARMSTRONG

SIDDELEY

WITH THE ONLY PROVED SELF-CHANGING GEAR



Cars of Character

The 20 h.p. Armstrong Siddeley car has attained a reputation for elegance performance, comfort and lasting qualities which is envied—but not surpassed. The world over, in every climate, over good roads and bad they continue to give year after year, a service so dependable that their name has become synonymous with all that is most desirable in the character of a car.

We ask you to investigate this Character at the nearest Armstrong Siddeley Agency—or from an owner of one of these fine cars.

Coachbuilt Saloon £550 Sports Saloon £585
Enclosed Limousine or Landaulette - £745

Write for Catalogue B.U.3

ARMSTRONG SIDDELEY MOTORS LIMITED, COVENTRY

10 OLD BOND STREET, LONDON, W.1

35 KING STREET WEST, MANCHESTER AS3A



TRANSFORMABLE... FROM CLOSED CAR...



TO COUPÉ DE VILLE...



OR OPEN TOURER... IN A FEW SECONDS!

They needn't buy three cars—one will give them all the advantages of three body types—if it's the Tickford Foursome Coupé on the "Standard" chassis. For this really is three cars in one—transformable in a few seconds from closed car to open tourer or Coupé de Ville. Altogether a remarkable car—the Standard-Tickford Foursome Coupé. Due to the patent "Tickford" mechanism

the hood retains its smart appearance after long use. The body gives comfortable accommodation and healthy motoring for four passengers: while luggage is amply provided for by the roomy trunk at rear.

Complete car Prices (ex-works)

On the Standard "10" Chassis £245

On the Standard "10-12" Chassis £295

On the Standard "16" Chassis £365

The Tickford Foursome Coupé on the Standard 10, 10-12 or 16 h.p. chassis can be inspected at Salmons & Sons' Showrooms, 13, New Burlington St., Regent St., W.1 (Patentees and Sole Mnfcts. of Tickford Coachwork). Works: Newport Pagnell.

And at Standard Cars, 37, Davies St., Grosvenor Sq., London, W.1.

Olympia STAND No. 29, AVE. D-E, STAND No. 111, AVE. J-K.

THE STANDARD MOTOR CO. LTD., CANLEY, COVENTRY.

FOURSOME COUPÉ BY TICKFORD

ON CHASSIS BY "STANDARD"

(Continued.)

tourer are also staged, so that the visitor can see how well-balanced this car is with either of these coachwork styles.

The Galleries at Olympia will attract the keen motorist quite as much as the cars on the ground floor, because there are staged those little things which mean so much for the comfort of the road-user. For instance, the Wakefield Company on Stand No. 420 are distributing free

Castrol lubrication charts for every type of car seen on the ground floor. As Wakefield's castrol oil has been used by the chief racing machines, this firm certainly know what is the best type of oil to suit any car. This firm display their garage equipment also in that section of

to see the latest examples of Dunlop tyres designed to counteract "hum" or tyre noise on the new cement arterial roads. Cars are so silent to-day that the wheels are quite audible as they eat up the miles so quickly. Hence the new pattern treads which the Dunlop Company state keep the car from skidding, yet do not make so much noise.

Tungstone.

In the galleries and side-stalls at Olympia motorists search for novelties in equipment and money-saving accessories. Electrical batteries are a source of expense if not suitable to the car. Therefore, they will look for the Tungstone battery because its plates defy the dynamo to buckle them by overcharging—a fault many batteries suffer from. Tungstone strengthened plates cannot corrode, state the makers, because they are made of batterium, a new acid-resisting

metal. Therefore, users of these on their cars never need mind the dynamo charging them all day long. Also these makers guarantee actual ampère hours capacity for their cells for twelve months.



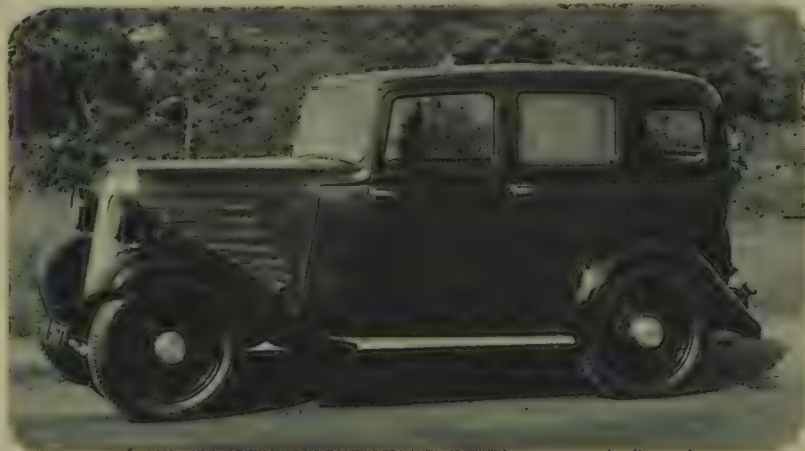
AN EXPERT WHO WILL EXAMINE AT FIRST HAND THE NEEDS AND POTENTIALITIES OF THE OVERSEAS MARKETS FOR BRITISH CARS: MR. J. G. CHALDECOTT, JOINT MANAGING DIRECTOR OF ROOTES, LTD., WHOSE TOUR WILL INCLUDE SOUTH AND EAST AFRICA, AUSTRALIA, AND NEW ZEALAND. In conformity with the export policy of the Humber-Hillman-Commer Group, Mr. Chaldecott will leave London this month, to ascertain at first hand the qualities that the Overseas buyer demands from the vehicle he buys.

the Exhibition in the Empire Hall.

Dunlop. Tyres are much improved by the continued testing given by racing motorists. Consequently, the Galleries at Olympia attract visitors there



THE ARMSTRONG-SIDDELEY 20-H.P. SALOON: A MODEL TO BE SEEN AT OLYMPIA, TOGETHER WITH THIS FIRM'S DISPLAY OF THEIR SIDDELEY "SPECIAL" ENGINE AND A VERY INTERESTING WORKING MODEL OF THEIR SELF-CHANGING GEAR.



A SINGER "NINE" POPULAR SALOON: A MODEL WHICH, LIKE ALL OTHERS PRODUCED BY THIS FIRM, IS FITTED WITH CONSTANT MESH GEAR-BOX HAVING A SILENT SECOND, AS WELL AS SILENT THIRD, SPEED GEARS.

Vauxhall.

Not content with the successful sale of some 25,000 of the "Light Six" during the past year to date, Vauxhall Motors, Ltd., have added independent front-wheel spring and other improvements to this popular car for the 1935 Season. As readers may remember, the Vauxhall Company now restrict their output to two models, the "Big Six" and the "Light Six." With the "Big Six" the purchaser has the option of having a six-cylinder engine of either 20-h.p. or 27-h.p. at no extra charge, and a six-cylinder 12-h.p. or a 14-h.p. on the "Light Six" also without extra payment. The latter de-luxe saloon with its no-draught ventilation is listed at £225, which makes this a very cheap motor-car. The 1935 edition is also very much up to date with its independent front-wheel suspension, engine mounted 4 inches farther forward, giving increased room in the coachwork, increased compression ratio from $5\frac{1}{2}$ to $6\frac{1}{2}$ to 1, and an entirely automatic ignition with vacuum plus governor control. Special easy jacking system has been adopted

(Continued overleaf.)

"MUCH of the noise of our cities was avoidable. It was in the power of motor-car designers to evolve an almost completely silent internal combustion engine."

From an address by Sir H. McGowan before the Society of Chemical Industry

BENTLEY

The Silent Sports Car

"As the designers of the Bentley have effectively demonstrated, quiet operation of internal combustion engines, even in sports models, is by no means incompatible with high efficiency.

This car is likely to be acclaimed as a material advance in the campaign against road noises."

Daily Telegraph, June 8th, 1934



BENTLEY MOTORS

(1931) LIMITED

16 Conduit Street

London W.1

Telephone Mayfair 4412

BIBBY LINE

WINTER SUNSHINE TOURS

Fortnightly Sailings. Only First Class Passengers Carried.
SPECIALLY REDUCED RETURN FARES:

	From LIVERPOOL.	From MARSEILLES.
EGYPT - - - -	£47	£40
SUDAN - - - -	£63	£53
CEYLON and SOUTHERN INDIA	£85	£80
BURMA - - - -	£100	£95
STRAITS SETTLEMENTS	£111	£107

MEDITERRANEAN TOURS.

GIBRALTAR for Southern Spain and Morocco.
MARSEILLES for South of France and the Riviera.

EGYPTIAN TOUR

17 Days in Egypt.

FIRST CLASS THROUGHOUT. INCLUSIVE RETURN FARES:

Marseilles returning to Marseilles	£64
Liverpool returning to Plymouth or London	£76

Write for Illustrated Booklet to:

BIBBY BROS & CO.
MARTINS BANK BUILDING. | 22, PALL MALL.
WATER STREET, LIVERPOOL. | LONDON, S.W.1.

The Centre of Attraction at the Motor Show

is our exhibit of

THORNYCROFT BOATS and MOTORS

Comprising: 42ft. Auxiliary Cruiser—a real '50/50' craft, equally as efficient under sail as motor power. Comfortably accommodates 7 persons. Power: two 18-b.h.p. diesel engines. Speed under power 8 m.p.h. Sail area 380 sq. ft.; Marine diesel engines from 9 to 120-b.h.p.; paraffin and petrol motors from 7½-b.h.p. upwards; the most successful reverse gear yet designed for 80/180-h.p. marine engines; Propellers; Stern gear; Models of Thornycroft yachts, cruisers and launches.

Make a note of the number—

★ **STAND 194** ★

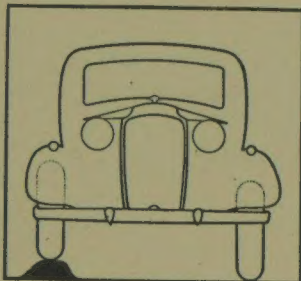
If you will be unable to visit Olympia send us particulars of your requirements to-day

JOHN I. THORNYCROFT & CO., LIMITED

THORNYCROFT HOUSE, SMITH SQUARE, LONDON, S.W.1

RIDING

is changed to



GLIDING

on the New

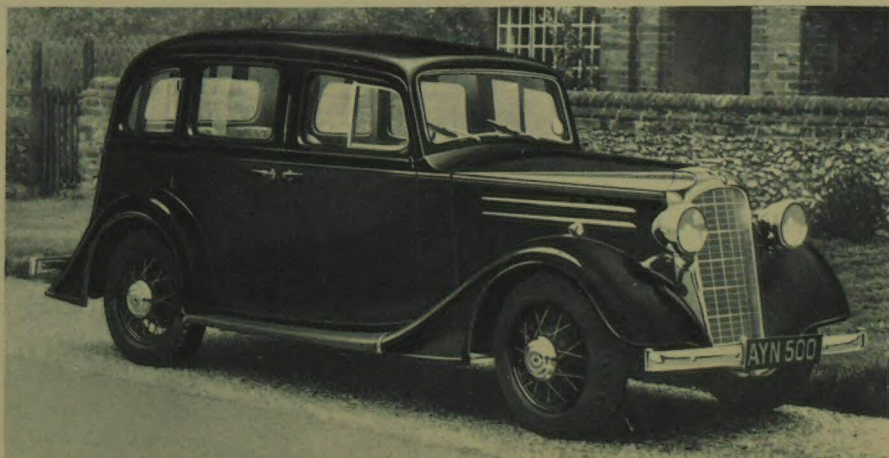
VAUXHALL LIGHT SIX

This is the 1935 edition of the highly popular Vauxhall Light Six. It is *bigger* with more leg and elbow room in the luxurious interior. Performance is *faster* and the engine is *smoother* thanks to new flexible rubber cushioning. It is a still *safer* car with better brakes, cruciform frame and low centre of gravity due to a new system of body mounting. Then there is Synchro-Mesh easy gear change, No-Draught Ventilation and a new easy jacking system. And, most important of all, Vauxhall engineers have changed *riding* into *gliding* with Independent Front Wheel Springing.

INDEPENDENT SPRINGING

Riding becomes gliding in this new Vauxhall Light Six with Independent Front Wheel Springing. Bumps and pot holes simply don't seem to exist. Country by-ways feel like arterial roads. Vauxhall Independent Springing has levelled out every type of road surface. The difference is amazing. You can now read a newspaper comfortably with the speedometer flickering round the mile-a-minute mark. You can lounge back in the rear seat and snatch forty winks without being inconvenienced by every road inequality. Vauxhall has given the medium sized car a limousine-like ride.

STANDARD SALOON 12 h.p. (TAX £9 JAN. 1935) £205.
DE LUXE SALOON 12 h.p. or 14 h.p. with Vauxhall No-Draught Ventilation and other refinements, £225. Full particulars from your local Vauxhall dealer or write direct to Vauxhall Motors Ltd., Edgware Road, The Hyde, London, N.W.9. **£205**



(Continued.)

as the centre of gravity is lower. Also the brakes are improved, and so has the speed of the car. Other benefits are larger section, lower pressure tyres and a double silencer system to give quiet running. As these cars are sold all over the world, an octane selector with micrometer adjustment is fitted on distributor for altering the ignition according to the grade of fuel used. Streamlined coachwork with spare wheel and tool box carried hidden in the down-swept tail, no running boards, and extra leg-room give a smart appearance and better comfort to the users. The "Big Six" is so large and roomy that three adults can sit on the rear seat. It is one of the few cars on which one can test the level of the oil in the gear-box by lifting the carpet in the front, and the gear-box dip-stick knob is revealed without more dismantling, as is usually the case. The wireless set has its aerial built into the roof of the "Big Six" limousine 27-h.p. car, costing £550, a magnificent carriage, chauffeur-driven, for this moderate price.

Shell-Mex.

Considering what a lot of lubricating oil he uses, the average motorist knows surprisingly little about this product. At the Motor Show this year, Messrs. Shell-Mex and B.P., Ltd., are doing something to fill up this gap in the motorist's knowledge. At their stand several of their chemists will be engaged in demonstrating some of the routine tests to which Shell Oils and Greases are submitted, and in explaining these tests to the public. Explanatory leaflets will be distributed, and questions are cordially invited. Any motorist who visits the Shell-B.P. stand will be fascinated by this demonstration, and will learn a lot that he ought to know.

Anglo-American.

As the regulations governing all exhibitions to which the public are admitted prevent inflammable substances such as petrol, oil, and the like being exposed, I rather pity the great fuel-distributing firm who pay for and take a stand at Olympia, yet must not show their wares. After all, take the Anglo-American Oil Company, who first introduced "Ethyl" to buck up the spirit of our engines. They can show the pumps, but if you call at Stand No. 50 on the ground floor of the National Hall in the corner nearest the Grand Hall, you will find our old friend, Pratt's Spirit, with Ethyl or without, and Essolube Oil on the labels of empty cans and bottles, so you have to take the cases without the contents as a sample of the package. Yet there is much to interest visitors to this stall in the information available in answering all sorts of motoring puzzles. Try them if you are curious, but their technical staff is hard to beat in solving problems.

Renault.

France is determined to share in the present demand for low-priced cars in Great Britain, as a visit to the Renault stand at Olympia will quickly demonstrate. Twelve-horse-power cars are the popular models nowadays, and the Renault Company have produced their new 12-h.p. Airport to please both the ordinary tourist and the sports enthusiast. Listed at £189 with its four-light saloon and sliding roof, this car was tested for six hours at the Montlhéry track near Paris, and reached the remarkable average of 69.3 miles per hour for that period. This car has all the well-known Renault features, such as transverse rear springing, synchromesh gears, and sprung for the roughest road, yet equally comfortable on smooth highways. Its new engine has been specially designed

to give a high power-ratio, so the acceleration is good; at the same time the makers guarantee that it will stand up to all the hard work any saloon car can be asked to perform. Renault has always been one of the popular makes of cars, and this new small low-price model will appeal to its friends because of the roominess of its interior and the responsiveness of its engine. The stand also contains the larger Renault models, but the Airport "Twelve" is the novelty.

Ford.

Visitors to the Royal Albert Hall, Knightsbridge, where the exhibition of a full range of Ford products is being displayed concurrently with the Olympia Motor Show (Oct. 11—20) will find there the new 10-h.p. Ford, a de luxe variety of the 8-h.p. Ford with more refinements and larger accommodation. This is the Ford novelty for 1935, costing £135 for the two-door and £145 for the four-door saloon. It follows present-day fashion with a beaver-like tail in which lies the luggage compartment. The engine is carried over the front axle well forward to enable greater space to be given and brings the rear seat between the two axles, and so provides greater comfort to the passengers upon it. No running boards are in the design, as the wide body bows out almost to the mudguards. Its official title is the Ford de luxe, rated at 10 h.p., and the old 8-h.p. model is now styled the Ford Popular. The latter is £10 cheaper than the de luxe two-door model, and £20 cheaper in its four-door style. The eight-cylinder Ford V.8, commercial vehicles, farm tractors, and the 47-h.p. twelve-cylinder Lincoln cars on show make this Ford Exhibition particularly interesting to all types of motor-vehicle users, from private owners to transporters of goods and passengers.



WHERE
MEN
MEET



THE BATH CLUB

It is, perhaps, too wide a generalization to say that all habits are bad habits. But habits can become masters of our reason. For example, many a man is in the habit of paying more for his clothes than is necessary. West-End tailoring need not be outrageously expensive, as Bernard Weatherill has proved. There you can get tailoring that is in the true tradition of the West-End — at a price two or three guineas lower than usual. Change a habit this Autumn and come to Bernard Weatherill for your Overcoat and Lounge Suits — you will find the cut flawless and the fit faultless. For Bernard Weatherill has a reputation among well-dressed men that other tailors secretly envy. By the way, if you are in a hurry for an Overcoat, you will find here a coat of perfect fit from among the ready-to-wear tailored overcoats.

Bernard Weatherill
LTD.

55 CONDUIT STREET, LONDON, W.1

81 Cannon Street, London, E.C.4. Birmingham: 11 Bennetts Hill.

Also Branches at Ascot, Aldershot and Camberley.



MATURED AND BOTTLED IN SCOTLAND

"LONG JOHN"

FINEST OF
SCOTCH WHISKIES

LONG JOHN DISTILLERIES, LTD.
GLASGOW & LONDON

Meet Us At The MOTOR BALL

Music by AL TABOR and His Band
NEVILLE BISHOP and His Band
MIDNIGHT ALL-STAR CABARET
● VALUABLE PRIZES

COVENT GARDEN, LONDON, W.C.2
Wednesday, Oct. 17 - 9.30 p.m.—3.30 a.m.

Tickets (£1.1.0 each) from the Secretary and
Organiser, Mr. A. H. Dawson, 28, Bedford
Row, London, W.C.1, the usual Agencies,
and at Stand No. 149 at the Motor Show.

In aid of The Motor and Cycle Trades Benevolent Fund



BENGER'S
Food

The ideal extra
nourishment in
advancing
years.

The Ideal Liqueur for Entertaining



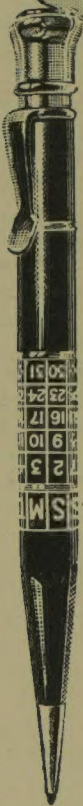
Always choose GRANT'S
LIQUEURS—made by the
famous house for Cherry
Brandy—THOS. GRANT &
SONS—over 150 years'
reputation for wonderful
quality.

CHERRY BRANDY, CRÈME
de MENTHE, SLOE GIN, etc.

Welcome Always
Keep it Handy

GRANT'S
MORELLA
CHERRY BRANDY

The date at
your fingertips!



Here it is! The date at a glance, every day of the year. A great convenience in a great pencil—the

MORDAN CALENDAR PENCIL

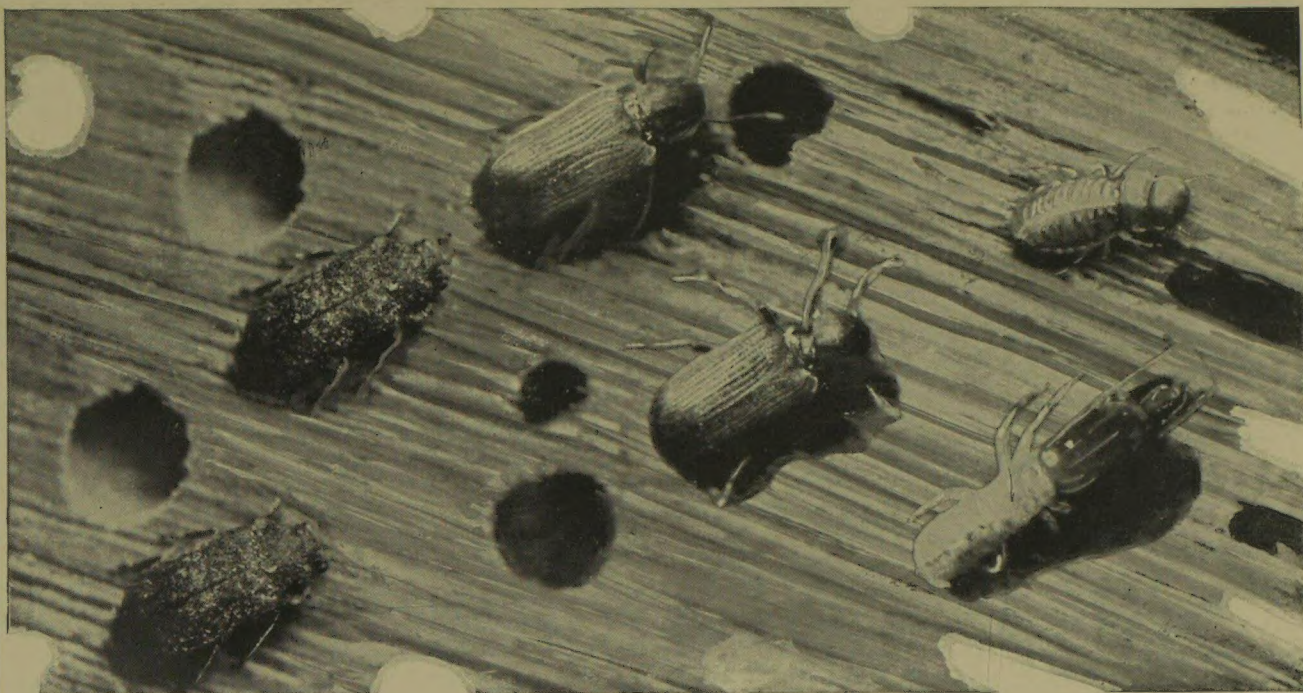
This is just one of many exquisitely made Pencils in the Mordan range. It has propelling, repelling and ejecting action, contains refill leads and an eraser. Wonderful value, 5s.

"Mordan Everpoint" Pencils are the finest pencils made. Over 100 years' reputation.

Erinoid from 2s. 6d. E.P.N.S., Silver and Gold at various prices. Of Stationers, Jewellers and Stores.

Wholesale Distributors:

L. G. SLOAN, Ltd.,
41, Kingsway, London, W.C.2.



Death-Watch Beetle

Furniture Beetle

Worker and Soldier White Ant

THE DESTROYERS OF TIMBER ARE ADVANCING

—advancing to the attack in a most formidable array.

Each has its own special objective. In the forefront of the attack, in temperate climes, is the Death-Watch Beetle—ruthlessly and stealthily destroying the timber in the roofs of old churches and valuable buildings. Nearer home still the Furniture Beetle, no respecter of persons, attacks and cripples your nearest household possessions—whilst in tropical climes the White Ants, massed in their millions, are so devastating they have become a scourge of man.

Allied to these pests is another of timber's most formidable foes—Dry-Rot.

Repel this advance and counter-attack with Solignum.

For Solignum Wood Preservative, whilst a relentless destroyer of all the enemies of timber, is also a beautifier of the timber it protects. And, in its more peaceful moods, is an excellent stain for the floors you prize most.



Made in Eighteen
Different Colours

In both Exterior
& Interior quality

Wood Preservative and Stain

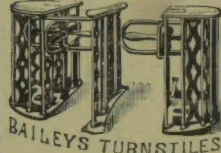
FOR PARTICULARS AND COLOUR CARD H2, WRITE TO SOLIGNUM LIMITED, 205 BOROUGH HIGH STREET, LONDON, S.E.1

LONDON ELECTROTYPE AGENCY LIMITED.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C. 4

BAILEY'S TURNSTILES



Supplied to Greyhound Tracks, Racecourses, Cricket and Football Clubs, Zoological Gardens, Piers, Baths, Etc., all over the world. 'Coin-in-Slot' Turnstiles. Sir W. H. BAILEY & Co. Ltd. SALFORD 5.

Thanks Dr. Pierre •

for lovely white teeth . . . your liquid dentifrice beats all the pastes and powders. Twenty drops, a spot of water and a dry brush—and VOILA! . . . teeth like snow.

Taste? A zephyr in the mouth; faintly fragrant with cinnamon, mint, cloves, aniseed—and with all their splendid antiseptic properties.

Dr. PIERRE'S
Liquid DENTIFRICE

A Dentifrice for the Discriminating. Sold by Chemists and High-Class Stores at 2/-, 3/-, 6/-, 8/-, 6/-, or post free from Savory & Moore, Ltd., 61 Welbeck St., W. 1

NOVIO
TOILET PAPER
Rolls, Packets & Cartons THIN
—most economical. Soft
Sold everywhere. Strong
See the 'Lancet's' opinion, 27th July, 1907

HOW to DRESS WELL

ON SMALL PAYMENTS
THAT PASS UNNOTICED
IN YOUR MONTHLY
EXPENDITURE

OPEN a Credit Account with SMARTWEAR. No Deposits no References required even from non-householders.

VISIT our magnificent showrooms for Smart Winter Coats, Gowns, Furs, Fur Coats, Knitted-Wear, Millinery, Shoes and Underclothing.

If you are unable to call, our specially trained Staff in the Mail Order Department guarantee to fit you to perfection by post.

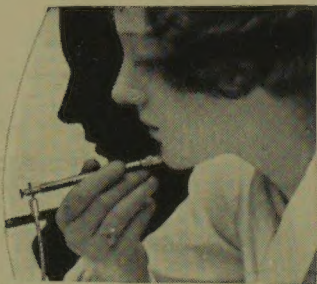
"JENNY." Lovely Winter Coat of tweed material with beautiful collar of Australian Monthly Opossum. Lined Celanese. In Beige, Brown, and all newest shades. Sizes:—SSW., SW., & W. Price 6½ gns.

WRITE for Ladies' Beautifully illustrated Winter Catalogue post free. Address in full to Dept. M34.

Smartwear
LTD.

263-271 REGENT STREET,
Oxford Circus, London, W.1.

● Brighton: 40-42, West St., ● Birmingham
94, Corporation St. ● Belfast: 10, Donegall Place



SUPERFLUOUS HAIR Removed by Electrolysis at Home

The Vandré Home Electrolysis Outfit enables any lady to remove disfiguring hairs in privacy at home, saving pounds. The only known permanent way, removing each hair and root completely, without any discomfort, leaving the skin lovely. It has never failed and is so simple a child could use it, guaranteed. Complete, with full instructions, £4.4.0, or 20/- and 10/- monthly. Trial free. Illustrated brochure free, in plain envelope.

VANDRÉ, Ltd. (Dept. 58), 189, PITT ST., GLASGOW

When in Canada
Smoke a FRESH cigarette
British Consols
MILD, SWEET, OLD VIRGINIA



BRITISH CONSOLS
W.C. MACDONALD INC.

SEALED IN MOISTUREPROOF CELLOPHANE

MACDONALD'S CIGARETTES & TOBACCO, MONTREAL, CANADA

A NEW FOOD

McVITA

(REGD)

Made entirely from English Wheat
by

McVITIE & PRICE

PER **1/-** PACKET

